

Billboard



Planet Skank: Int'l Face Of The Sound

Will Copyright Reform Work In Jamaica?

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JULY 10, 1993

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVERTISEMENTS

"On her epigrammatically titled pop debut (Capitol), she sings with a surface coolness and restraint that only heightens the smoldering emotion of her songs." —*Rolling Stone*



Rachelle Ferrell

• "Sentimental," the new single going for *ADDS* or *AC* radio July 19
• On Tour Now
• Sales Over 175,000



CONFERENCE AND AWARDS

NOVEMBER 3-5
HOTEL SOFTEL
LOS ANGELES, CA

(Watch Billboard for Details)



FOLLOWS PAGE 88

New Female Rappers Play For Keeps Can They Sell With Hardcore Material?

■ BY HAVELock NELSON

NEW YORK—America's sustained interest in black culture and the widespread acceptance of hardcore groups such as Onyx and Redman have made the climate right for the crop of hard new female rap talent that is springing up in the hip-hop nation.

This group of female MCs, boddily



BOSS



SALT-N-PEPA

displaying attitudes of attitude and hardness, follows the mid-'80s wave of female rap releases that included debut discs by MC Lyte, Queen Latifah, and Monie Love. But the newer rappers still face many of the same issues that kept their predecessors straining for the commercial success of male counterparts.

DJ West signs Boss is leading the new pack of rhyming women with "Born Gangstaz," which has sold close to 300,000 units. Among other titles by women rappers that are now available are "Ain't No Other" (Atlantic) by Lyte and "You Better Ask Somebody" (EastWest) by Yo Yo.

Also representing their gender with hardcore singles and album tracks are Lesliann ("Ready Or Not" on Tommy Boy), Rage (several cuts on Dr. Dre's double-platinum Death Row/Interscope album "The Chronic"), Ms. Kilo ("All Over A Ho" from the "Menace II Society" soundtrack), Nikki D. ("Freak Out" from the Flavor Unit/EPIC compilation "Roll Wit Tha Flavor"), and Bigga Sistaz ("Soundz Of Fatness" from the Flavor Unit set).

street data, Warner has learned. Until now, industry practices required wholesalers to hold on to product for 90 days before they could apply for return authorizations.

Refunds generally do not arrive for a couple of months, tying up cash that wholesalers say could be used to

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Warner Home Video Offering Distributors Earlier Return Option

■ BY SETH GOLDSTEIN

NEW YORK—Warner Home Video is taking its returns policy where no studio has gone before. But it likely won't be alone for long.

Beginning with "Unforgiven," the Clint Eastwood western that arrives at retail in July, Warner will be accepting returns of unsold rental cassettes from distributors 90 days after

Eagles Songs Get Country Coverage

■ BY PAUL VERNIA

NEW YORK—An album of Eagles covers by country heavyweights is planned for September release by former Eagle Don Henley and Irving Azoff's Giant Records to benefit Henley's Walden Woods project. "We've been thinking about doing this for a long time," says Henley, "but the time was never right. However,



HENLEY

(Continued on page 77)

Dancehall, Rising Stars Propel Reggae In Miami

■ BY M. PEGGY QUATTRO

MIAMI—Reggae rapidly is becoming a major force in the Miami music market as a growing number of reggae artists and producers call the area home. The genre is receiving increased radio attention, better placement at mainstream retail, and exposure at a wide range of clubs.

Dancehall, by appealing to younger fans, is perhaps the driving

force behind reggae's acceptance as a popular music form in South Florida. But it is the chart-rising international success of the local act Inner Circle that has helped catapult the reggae scene here.

This Jamaican-born troupe formed in the early '70s and moved to Miami in the early '80s. Steadily, Inner Circle assembled a variety of businesses that included writing, producing, recording, manufacturing,



(Continued on page 49)

Product Punch Lifts Arista Sales Sky High

■ BY DON JEFFREY

NEW YORK—Powered by "The Bodyguard," Arista Records re-



OAVIS



HOUSTON

ports that sales skyrocketed to nearly \$300 million during the past fiscal year, double what they

(Continued on page 79)

Austria's Hills Are Alive With Music

■ BY MIKE HEINNESSEY

VIENNA—After decades of being dominated by foreign music, Austria is waking up to the domestic and international potential of its own artists.

Despite being one of Europe's more reclusive nations, Austria has long been receptive to international product, as well as German-language productions from its larger neighbor.

Last year, for example, international product—including repertoire by German artists—accounted for 77% of the Austrian sales of IFPI-affiliated record companies.

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BINGOBØYS

Lyorik
Debut

The premiere solo album from SugarCubes vocalist Lyorik featuring the first single and video "Human Behaviour."

Produced by Helene Hooper • U.S. Management: Bill Diggin/DMA Entertainment

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sales of the Fuji ZII audiocassette are expected
to increase dramatically.***



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*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.

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BPI Communications Eyes European Growth Deal Reached With New German Trade Magazine

NEW YORK—The Munich-based Entertainment Media Publishing Group is launching a new German language music trade magazine in cooperation with Billboard. The new weekly publication, MusikWoche, will debut with the Aug. 9 issue and provide news of the German and international music industries. The magazine also will include a weekly package of Billboard charts as well as a summary of news from the pages of Billboard.

The latest move into the European marketplace is consistent with the strategy we crafted when the Billboard Music Group was formed earlier this year," says Howard Lander, Billboard publisher and executive VP of BPI Communications, Billboard's parent company. "Our relationship with MusikWoche complements our existing agreement with Music Labo in Japan and our pan-European music label publication Music & Media in Amsterdam."

At the same time, BPI Communications is furthering its commitment to European growth through its Broadcast Data Systems airplay monitoring service. BDS is deploying a network of listening monitors in Paris and other key French markets to supply precise airplay information to the French music business. The deployment of BDS monitors in France, which will occur this month, follows the introduction of the service into the Netherlands in March through a joint venture with Dutch copyright body BUMA/STEMRA.

In France, a network of monitors will be used in key broadcast markets 24 hours a day, seven days a week. Each monitor is updated daily and stores a vast library of electronic "fingerprints" of songs tracked by the monitoring system.

BDS is an established name in the U.S., where it monitors the airplay of more than 500 radio stations in the country's top 100 markets. Its information is used in compiling Billboard's key airplay charts, including the Hot 100 Singles chart and for Billboard's new Airplay Monitor publications. "As BDS continues to deploy monitors around the world," says Lander, "we plan to explore our publishing options to provide the music industry a most authoritative information available."

Entertainment Media, a German publishing firm, was originally founded in 1980 as ProVideo by Ulrich Scheele, who will serve as managing director and publisher of Mu-

sikWoche. Scheele says, "A weekly trade magazine corresponds to the immense need of information this very communications business has. We are very happy to announce that due to our agreement with Billboard, MusikWoche can take advantage of its vast information network and the international charts for the German-speaking market."

The editor in chief of MusikWoche will be Manfred Giller-Degrave, who is well known in the German music business for his former contributions to the magazines Sounds and Musikexpress.

Entertainment Media has just been established by Scheele and will also be the home for his additional publications Blickepunkt: Film and VideoWoche. Entertainment Media is a joint venture among Scheele, Bertelsmann International, and Eberhard Eber, Ullm.

House Panel Offers Bill Providing New Performance Right

WASHINGTON, D.C.—The House Intellectual Property Subcommittee, heading the request of the recording industry for a performance right for recording artists and their labels, has introduced a draft version of a bill that could be introduced as early as this summer. Sources say the draft calls for fees from new technology ventures that deliver digital sound recordings into the home.

While no details of the draft are available, several sources told Billboard that there is an exemption in the bill that would exclude terrestrial (analog) AM and FM radio broadcasters from paying royalties on analog recordings.

Although staffers on the subcommittee declined to discuss the draft legislation, except to say it was circulated for comments, one source close to the subcommittee strongly suggested that a bill may be introduced before the July 29 break or prior to the August recess.

The performance-right bill is the top legislative priority of the Recording Industry Assn. of America, according to spokesman Tim Sites.

The National Assn. of Broadcasters,

whose members have long complained about the music licensing fees they pay to songwriters and music publishers, has been successful for decades in fending off attempts by the music industry to a law designed to make stations pay fees to recording artists and labels.

The last such proposed bill was introduced 12 years ago and never made it out of subcommittee.

The NAB convinced Congress that the traditional loophole in U.S. copyright law, the "transmit" between free airplay and free publicity, was fair and unique to the U.S. market.

That has left the U.S. as one of the few developed countries without a performance right in sound recordings. Proponents of performance rights legislation argue that if the U.S. doesn't provide protection here, it shouldn't expect protection (and fees) in countries overseas.

Members of Congress are monitoring recent developments in Geneva, where the World Intellectual Property Organization is exploring a new "instrument" for the protection of rights of performers and phonogram producers. BILL HOLLAND

Hardware Pact To Clear Way For Video CD Format

BY PETER DEAN

LONDON—Four major hardware manufacturers have reached an agreement to establish a linear, digital full-motion video format that will broaden the market for software developers interested in putting movies and other video titles on 5-inch CDs. The format, Video CD, was announced by JVC, Matsushita, Philips, and Sony during the Fourth Multimedia Conference June 29-30 here. It is based on the karaoke CD standard known as the White Book. The agreement provides compatibility (Continued on page 78)

GARTH ENTERS USED-CD BATTLE

Garth Brooks becomes the first artist to enter the used-CD fray, making the definitive statement that he does not want chains that carry used CDs to receive his forthcoming Liberty Records album. Retailers react and Melinda Newman reports.

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BMG PUBLISHING MEANS BUSINESS

BMG Music Publishing wants to take up residence among the industry's top three publishing outfits by doubling its size in the next five years. The strategy? Concentrating on catalog purchases, artist signings, and diversification. The publishing group's president, Nick Firth, talks to Ivie Lichtman about company goals and achievements.

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CLASSIFIED/
REAL ESTATE

Dealer Fears Fuel VSDA Registration Vid Stores In No Hurry To Ride Superhighway

■ BY EARL PAIGE

LOS ANGELES—A last-minute surge in registration for the annual Video Software Dealers Assn. show July 11-14 in Las Vegas is delighting and mystifying the staff of the trade group.

According to sources, the factors drawing attendees in possible record numbers to the 12th annual convention are uneasiness over the economy and fear of new technologies, such as electronic delivery of movies, that could possibly make video stores obsolete.

According to Brad Burnside describes the rush for registration as "pandemonium."

"The biggest issue in the industry

right now is this fear, the information superhighway," says Burnside, who owns a video store in suburban Chicago. "There's a lot of concern in the industry, because of the way the consumer and business press has been pounding away over the last few months. A lot of people concerned over what the real story is."

According to Burnside and other sources, VSDA presentations—including a special exhibit—will cover all aspects of new technology.

Ken Anderson, VP of marketing at Shannon Display, is involved in constructing a new, state-of-the-art future-technology exhibit. He says the registration buzz "is not hype, it's real."

Uncertainty about the economy is a factor, too. According to Don Rosenberg, VSDA's executive VP, who says, "We were way behind in registration until June." VSDA also changed its registration marketing approach this year, holding back solicitation until April, closer to the actual event. In previous years, VSDA's list started in February.

A year ago, attendance fell from 12,500 to 11,000. VSDA experienced its all-time high in 1990 when 14,000 attended the confab. Following last year's disappointing showing, a number of exhibitors were upset and VSDA went to work immediately to improve the show (Billboard, Sept. 12).

Despite this year's buzz, there are still those skeptical about attendance. Elaine Ziss, longtime VSDA regional leader at five-store Orland Video in suburban Chicago, says that for the first time in recent years, no one from the firm will attend.

"The \$300 registration plus the airfare is too expensive for smaller retailers," says Ziss.

Moreover, stores are going out of business, says Ziss. She adds that Orland's used-tape division that the district, Movies In Motion, is being deluged with calls. "They're asking

(Continued on page 72)

Billboard's Latin Charts Switched To SoundScan

MIAMI—Effective with this issue, Billboard's Latin retail charts are based on point-of-sale data supplied by SoundScan. Along with the switch to SoundScan comes the introduction of a new chart, the Billboard Latin 50, which lists the best-selling Latin records in the overall U.S. music market.

In addition to the new overall chart, Billboard will continue to publish three Latin subcharts covering pop, tropical/salsa, and regional Mexican. Each will contain 15 titles.

Although information for the Latin sales charts will be gathered and made available to SoundScan and BIN subscribers every week, the new listings—like their predecessors—will be published on a bi-weekly basis.

Formerly, the Top Latin Albums charts consisted of three subcharts with 25 titles apiece. Chart positions were determined by reports submitted by Latin-music retailers and distributors.

Most of the information for the revamped Latin sales charts is derived from large Anglo chains that are linked to SoundScan, the Hartsdale, N.Y., research firm that supplies POS information for all Bil-

board's major sales charts. In addition, a growing number of independent Hispanic retailers are signing up as SoundScan reporters.

Starting with the July 24 issue, the new Latin 50 will add designation to the existing charts: the "Greatest Gainer," which is the album with the largest unit sales gain over the previous week; the "Pacesetter," which is the album with the largest percentage gain in sales; and the "Hot Shot Debut," which is the highest-debuting album of the week.

Michael Ellis, Billboard's associate publisher, comments, "We are pleased and proud to be bringing to the Latin music community the same level of chart credibility and accuracy as we have already brought to our other major album charts—The Billboard 200, Top R&B Albums, and Top Country Albums. By offering back to SoundScan, Billboard's Latin sales charts will reflect sales throughout the music marketplace in the U.S. and Puerto

(Continued on page 71)

Top-Spine CD Info Expected From Sony Music, PolyGram

■ BY ED CHRISTMAN

SACRAMENTO, Calif.—Sony Music Distribution and PolyGram Group Distribution hope to roll out jewel boxes with titles and artist clearly identified on their top spines within 90 days.

The announcements were made at the Tower Records/Tower Video Conference here June 25-30.

The current lack of title and artist information on the top spine of the

jewel box has been seen as a problem by retailers since the longbox was introduced. "It's a real pain to claim that customers can no longer identify titles by looking down at the tops of albums in their display fixtures," says one retailer.

Other major distributors say they are either working on their own prototypes, or are anxious to see results of Sony's and PGD's efforts.

In addition to addressing the top spine issue, distribution executives say they are searching for an alternative to the dogbone-shaped closure stickers that leave a sticky residue on jewel-box covers.

During the Sony presentation, the company's president, Paul Smith, said, "We are 90 days away from being able to apply the top spine [information] to the jewel box. We will also come with a closure sticker that you can finally get off."

Jim Caputo, PGD's president, told Billboard, "We are in the process of finalizing a prototype top spine. We hope to have it rolling out in 90 days."

PGD's top spine also would solve the problem of the residue left by the removal of the dogbone. He said, "Our closure sticker will be incorporated into the top spine so that it will tear when the jewelbox is opened."

He said the top spine would include the title, artist, and bar code, and that it would be applied to all new manufactured releases.

Ed Disteche, senior VP of marketing Eddie Gileath said that company is also evaluating top-spine identifiers, including one that incorporates format, title, and bar code.

Also, we will move the dogbone's bottom end and we are looking to see

(Continued on page 77)

WEA's Droz Resigns; Will Mount Get Post?

LOS ANGELES—The music industry's changing of the guard continues as WEA president/CEO Henry Droz prepares to leave his post at the end of 1993 after 21 years with the firm.

Droz announced his resignation at a staff meeting June 25 last month at WEA headquarters in Burbank, Calif., sources say. Although Droz and a WEA spokesperson declined to comment about his departure, a Warner Music Group spokesperson

confirmed that Droz does plan to leave.

The spokesperson added that a successor will be named "anytime between now and the end of the year."

However, sources close to WEA indicate that Droz's replacement could be named as early as next week.

According to sources, the frontrunner is David Mount, president/CEO of LIVE Entertainment and WEA.

(Continued on page 68)



In Memory Of Kristen. Bruce Springsteen greets attendees at his June 26 benefit concert at Madison Square Garden, which raised more than \$1.5 million for the Kristen Ann Carr Fund, established in memory of the daughter of Springfield, Ill., co-manager Barbara Carr, and her husband, author Dave Marsh. Kristen Ann Carr died Jan. 3; she was 21. The fund will establish a research fellowship, which will be administered by the T.J. Martell Foundation, dedicated to the treatment and prevention of cancer. Sony Music supported the event with a donation of \$250,000. Pictured above, from left: event co-chairs Arthur and Deanne Indurky; Dr. Murray Brennan, chief of surgery at Memorial Sloan Kettering Hospital; Springsteen and his wife, singer Patti Scialfa; Carr; Marsh; Sasha Carr, Kristen's sister; event co-chairs Patty and James Dunning; event co-chair Jon Landau (rear); and Michael Solomon, Kristen's boyfriend. In bottom photo, Springsteen signs autographs for children from Sloan Kettering at the pre-concert reception, which was donated by the Hard Rock Cafe. (Photos: Chuck Pulin)

P'Gram Video Dangles Goodies In Rental Play

■ BY SETH GOLDSTEIN

NEW YORK—PolyGram Video is courting distributors and retailers as a way to ease its entry into a rental marketplace dominated by the studios.

For the past several weeks, the New York-based independent has been introducing its one-month line of \$84.95 titles, which will start in the fourth quarter with "Pose," "Fallen Angels," and "Kalifornia," and setting policies in a roadshow that culminated in Dallas where PolyGram met with key wholesaler executives.

Among the carrots dangled before wholesalers were liberal returns of defective tapes, an ample supply of promotional materials, and a generous portion of screeners to enhance reps' sales pitches.

PolyGram also is establishing a panel of 15-20 retailers that will evaluate packaging with an eye on what might attract or offend consumers. "We need to be sensitive" to local issues, says PolyGram sales and marketing VP Bill Sondheim. "Kalifornia," due in December, likely will be the first release to test the panel's judgment. According to Sondheim, PolyGram plans different packaging for its unrated and R-rated versions of the movie, which deals with serial

killers. For distributors, PolyGram's wooing of its customers brings back memories of Orion Home Video after its failure in the late '80s.

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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Brooks Delivers Used-CD Ultimatum Retailers Beleaguered By 'No Disc' Threat

NEW YORK—Record retailers are by turns belligerent over and beleaguered by Garth Brooks' proclamation that he does not want his new Liberty Records album to be sold in stores dealing in used CDs.

"It's like I'm going to stop selling used CDs just as we can sell Garth Brooks records is beyond silly," says one retailer, who calls Brooks' action "just an attempt to raise the temperature higher."

"We're disappointed that Garth has decided to take this approach... If we don't have Garth's product in our stores, a lot of his fans are going

to be disappointed," says Bruce Jesse, VP of marketing communications at the 344-unit Warehouse Entertainment.

The Torrance, California-based chain sells used CDs in more than 280 of its outlets. "Until we hear formally how the label and CEMA intend to handle it, we can't really react to how this would be implemented."

Although the tentative plan is to

provide stores selling used CDs with cassette versions of the Brooks releases, no formal details have been worked out and no CEMA execs would comment for this story by press time.

Liberty Records VP of marketing and sales Bob Freese says, "We are totally in support of, and working together with, Garth Brooks in backing the stand that we will not ship his CD to all retailers who are selling used CDs."

Freese adds that Liberty is encouraging (Continued on page 69)



BROOKS

Firth Says BMG Publishing Can Double Biz In 5 Years

BY IRV LIGHTMAN

NEW YORK—Nick Firth, president of BMG Music Publishing, has a lofty goal. He hopes to lock in sole possession of third place among the world's publishing sectors by doubling his company's size in five years.

Firth says his closest rival for the No. 3 spot is PolyGram International Publishing, although he acknowledges that precise company-to-company tabulations are hard to come by.

He also concedes that an innumerable lead separates BMG Music from frontrunners EMI Music Publishing and Warner Chappell.

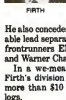
In a no-man-business flourish, Firth's division in June alone spent more than \$10 million to buy catalogs.

Over the course of his 5 1/2-year tenure as head of BMG's publishing interests, Firth reports considerable financial gains, with revenues up 200%, while profits have increased 400%.

"We are now as big as Chappell was when it was sold to Warner Bros.

in 1987," claims Firth, a music publishing veteran and former executive at Chappell, once the leading independent publisher.

"We know we can't be the biggest in mass dollars, but we feel that we can be a market leader in contemporary music publishing with songs created from around 1950 onward," says Firth, who joined BMG with a mandate to revive its flagging music business (Continued on page 69)



FIRTH

Ziggy Marley Returns To His Roots

BY MELINDA NEWMAN

NEW YORK—It's a return to their "roots" audience for Ziggy Marley & the Melody Makers with their fourth Virgin release, "Joys And Blues." Virgin's marketing plan for the album will play up the band's core base of modern-rock fans.

"Our stance with this record is to go back to the roots that we first established with [1988's] 'Conscious Party,'" says Virgin's VP of A&R, Mark Williams. "With his last album, 'Jahmeky,' we tried to broaden the spectrum with hip-hop mixes and such, and we found that people like Ziggy when he's doing more

traditional reggae styles, so this is a return more to that."

The first single, "Brothers And Sisters," jumps seven places to No. 21 on Billboard's Modern Rock Tracks chart this week.

The album, released June 29, features Marley—along with his siblings Cedella Marley, Sharon Marley Prendergast, and Stephen Marley—performing many tunes containing uplifting or socially relevant



MARLEY

Artists Learning To Live With New Visa Regulations

BY BILL HOLLAND

WASHINGTON, D.C.—The controversial 1992 visa regulations, which affect the entrance of foreign musicians, performing artists, and support staff into the U.S. have made the process slower and more irritating than before, according to those affected within the industry. But the new rules are working, observers say.

"It's like a new pair of shoes that more or less fit," said one immigration attorney. "We're doing our best, but sometimes there's a little discomfort."

Part of the problem is that the Immigration and Naturalization Service has not yet published final regulations, and music industry petitioners and their lawyers are still working with interim regulations (Continued on page 76)



For He's A Jolly Good Fellow: Image president Terry Ellis is honored by his friends and fellow industry veterans in celebration of his 50th birthday in Positano, Italy. Shown, from left, are Deke Aron, Mosti Luefner, Bob Summer, Harvey Goldsmith, George Martin, Ellis, Dick Asher, Jay Sherman, Jay Cooper, and Bob Gibson.

Managers Eye Adult Tastes For New Label

LOS ANGELES—Artist managers Andrew Frances and Pamela Lewis hope to tap into the underserved adult demographic with the new North-South label, which will be distributed by WEA through Atlantic Records.

The new label set up offices in late June on Sunset Boulevard in Los Angeles and on Music Row in Nashville. Frances, who headed the Los Angeles-based management firm Adwater & Str, is an industry veteran who has worked at RSO, MCA, and Chameleon over the years. He will serve as president of North-South.

Lewis, of Doyle/Lewis Management, is co-manager of superstar Garth Brooks and runs the publicity and marketing firm FLA Media. Lewis also recently launched a film and television production company, FLA West.

Lewis will serve on North-South's board, but downplays her involvement in the label. "I'm mostly the mascot," she (Continued on page 77)

For R&B, CD Grows But Tape Stays No. 1

BY DANYEL SMITH AND ED CHRISTMAN

NEW YORK—While the popularity of the CD is growing among R&B music consumers, the cassette remains the dominant configuration for most R&B artists' sales. The CD appears to perform best for crossover acts and others that appeal to more mature buyers, but the cassette's choice of sound carrier often is unpredictable, says label sources.

According to SoundScan, for the period of Jan. 1-June 30, cassettes accounted for 57.5% of all R&B album

units sold, with CD unit sales of 42.7%. During the same period, for the entire universe of album sales, excluding R&B titles, CDs accounted for 53.1% of album units sold, with 46.9% for cassettes.

Although R&B albums on CD trail the rest of the musical universe by about 10 percentage points, label and distribution executives say they see the CD gaining strength in the R&B genre.

Steve Corbin, VP of sales of Atlantic Records, black music, says, "We are seeing a bigger increase in sales [of CDs] with the black consum-

er." And another label executive says, "The configuration of choice in country and black music is still cassette, but the CD is definitely gaining. There has probably been a 10% shift in the last year for black music."

Tommy Boy Records chairman Tom Silverman notes, "Sales are going toward CD substantially. Sales are out heavier in cassette and then go toward CD."

Richard Nash, VP, black music, at Atlantic Records, cites the difference in Levert and Intra's sales statistics as an example of the configu-

(Continued on page 61)

messages. The band also covers two songs, "African Herbsman" and "There She Goes," done by their father, Bob Marley.

Max Tollock, PD at Boston modern-rock outlet WFXT, says his station has been playing the single for two or three weeks, and although he admits the record "needs four or five weeks to sink in, [so far] it's been doing great." He notes that the station has played Marley since his first release. "We try to make reggae a component of the station, especially in the summertime. But so little of it is commercially viable." He adds of the single, "If the commitment's really there [from Virgin], it'll be a hit."

The record also is being promoted to urban radio beginning next week. "We'd like to see him develop more in that area," Williams says, "but the reality is that urban radio hasn't embraced this kind of reggae as much as they've embraced dancehall, which is very similar to hip-hop. That's why I think artists like Shabbe Ranks and Mad Cobra have been able to find an audience there; traditional reggae tends to appeal more to a white, college audience."

"Brother And Sisters" also will be worked at top 40, where Williams hopes the success of such reggae-based tunes as Inner Circle's "Bad Boys" and UB40's "Can't Help Falling in Love" are an indication of ra-

(Continued on page 78)

God, Platinum On Par With '92 Certs

■ BY CHRIS MORRIS

LOS ANGELES—Gold and platinum sales certification of albums and singles in the first half of 1993 generally exceeded or kept pace with 1992 levels, according to the Recording Industry Assn. of America's midyear statistics.

In album categories, only multipatinum certifications showed a slight dip: sixty-six albums hit multipatinum levels between January and June of this year, vs. 67 albums certified multipatinum during the same period in '92.

So far in '93, 72 albums have been certified platinum (vs. 66 in the same period last year), while 104 albums reached gold (vs. 82 last year).

Boris Christoff Dead At 79

NEW YORK—Boris Christoff, the Bulgarian basso universally admired as a singing actor and a leading interpreter of Russian music, died June 28 in Rome at age 79.

Reports linked the cause of death to the effects of a stroke suffered years earlier.

He was a prolific recording artist, with about a half-dozen albums currently available on CD that boast of aficionados still value highly as unique examples of vocal art.

Among these, all on Angel/EMI, are a three-CD set of the complete Mouskorsky songs, a set of Russian arias and songs, an operatic collection, Gounod's "Faust" and Verdi's "Don Carlo." The recordings date back to the '50s.

Unavailable at this time, but being considered for reissue on CD by Angel/EMI, are Mouskorsky's "Boris Godunov" and Borodin's "Prince Igor," among other Christoff titles.

Christoff was born in Plovdiv, Bulgaria, in 1914. He earned a degree in law before devoting himself seriously to music.

After being interned in a displaced persons camp at the end of World War II, he made his professional debut

There have been 16 multipatinum singles so far this year, way up from a total of two during the same period last year; 26 singles went platinum (vs. 16 in '92). The midyear tally of 37 gold singles represents no change from the number certified during the first six months of '92.

The RIAA totals do not reflect 1992 Elvis Presley certifications. Last year, the King racked up eight multipatinum albums, 10 platinum albums, and 11 gold albums; the late rocker also scored five multipatinum singles, 25 platinum singles, and 11 platinum singles.

In June certifications, Whitney Houston's 1987 sophomore A&R album "Whitney" was certified for sales of 7 million units; in May, her

current "Bodyguard" soundtrack album hit 8 million.

Reba McEntire logged her third multipatinum album with last year's "It's Your Call"; the MCA release hit double-platinum last month.

Veteran hard-rock group Aerosmith snapped up its 10th platinum and 14th gold album simultaneously for its latest Geffen release, "Get A

Salsa Vocalist Lavoe Dies

■ BY JOHN LANNERT

MIAMI—Salsa lost one of its most popular and respected vocalists when legendary *sonero* Héctor Lavoe died of cardiac arrest June 29 in New York. He was 46.

"To me Héctor was one of the most brilliant singers," says Johnny Pacheco, famed composer/bandleader and co-owner of Fania Records, for which Lavoe recorded. "Not only was he a great singer on stage, he had a great sense of humor."

Veteran New York promoter and R&B Records president Ralph Mercado, who formerly managed Lavoe,

Grip," while perennial country titan Alabama picked up three new platinum records, bringing its total to 12.

Four artists notched their first platinum albums in June, two of them posthumously: alternative hard rock act Stone Temple Pilots, for "Core" (Atlantic); R&B rocker Lenny Kravitz, for "Are You Gonna Go My Way" (Continued on page 71)

echoes Pucheco's comments, saying, "He is the idol of all of the younger singers today."

Vocalist Van Lester, who looks and sounds remarkably like Lavoe, remarks that Lavoe's appeal went beyond salsa's borders. "I believe that Latin America has lost, apart from an extraordinary human being, one of the most outstanding vocal figures in Latin music," declares Lester. "We owe him an enormous, eternal tribute."

Lester spent Saturday night, June 28, with Lavoe's family and friends at Hospital St. Claire in Manhattan, where the ailing singer had been for nearly a year.

Born into a musical family in Ponce, Puerto Rico, Lavoe was a proud, self-described *jibaro*, or "hick," who was singing professionally by age 14. He (Continued on page 79)

Asylum Is New Home For Promotion Staff

NASHVILLE—Asylum Records here has hired and put into place a national promotion staff. The label, headed by Kyle Lehnig, has five Asylum Harris, Brother Phelps, Bob Woodruff, and Stephen Davis.

The new additions are Lee Gerald, Southwest regional promotional manager, who will be located in St. Louis; Jeri Mitchell, Southeast regional promotion manager, Nashville; Gussie Thomason, Northeast regional promotion manager, Chicago; Dick Watson, West Coast regional promotion

Marketers Help Labels Reach New Niches

■ BY CARRIE BORZILLO

LOS ANGELES—In the constant search for new ways to expose their artists, many labels are turning to outside niche-marketing companies to help reach audiences that will not be served by traditional outlets.

New York-based Target Music Marketing and Northridge, Calif.-based Evan Spauldinger are among the companies offering labels alternative exposure opportunities. Both go the extra mile by providing information on the releases to listeners.

Four-year-old Target Music Marketing services new releases and artist biographies to upscale establishments, such as hair salons, boutiques, restaurants, health spas, cruise ships, and resorts.

The recently introduced ESP service provides a tape of three or four tracks from different artists, which is played between sets at concerts.

Both services are supplied with music by record companies, which pay to expose their acts.

(Continued on page 61)



They're The Top. RCA recording group ZZ Top celebrates with RCA Records executives backstage at Milwaukee's Marcus Amphitheater, where the group headlined a concert that capped off a week of festivities commemorating the 50th anniversary of Harley Davidson Corp. Pictured from left are ZZ Top members Bill Ham; RCA VP of artist development David Gales; senior VP of A&R David Novik; senior director of artist development Hugh Surratt; band member Dusty Hill, VP of sales Ron Howe; band member Frank Beard; VP of creative services Lyle Llewellyn; band member Billy Gibbons; senior VP of marketing Randy Goodman; label president Joe Gales; and senior VP of promotion Butch Waugh.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York names Robert Wiegner senior director of product management, Janine Coveney-McAdams associate director of product management, black music, and Brenda Ross manager of marketing and video administration. They were, respectively, director of product management at Arista, R&B music editor at Billboard, and coordinator of marketing and video administration at Arista.

Jordan Zucker is promoted to national director of promotion for RCA Records in Los Angeles. He was Atlanta regional A&R director.

Reunion Records in Nashville promotes Melinda Scruggs to executive VP of general market development and names Rob Burkhead VP of marketing and artist development. They were, respectively, VP of artist and corporate development at Reunion, and director of marketing for Myrrb Records and Associated La-

bels at Word Inc.

Rhino Records in Los Angeles promotes James Austin to senior director of A&R/special projects and David McLean to managing director of A&R. They were, respectively, associate A&R director, and A&R manager.

Emily Wittman is named senior director of national video promotion at A&M Records in New York. She was national director of video promotion.

Zoo Entertainment appoints Dennis Caswell Northwest regional pro-

motion/marketing manager in Seattle and **Jim Davenport** Southeast regional promotion/marketing manager in Atlanta. They were, respectively, Northwest regional promotion manager for RCA Records, and local promotion representative at Savage Records.

Capitol Records in Los Angeles names Gila Desantis to manager of video promotion. She was the producer of the local music video show "Request Video."

Marybeth Kammerer is promoted to manager of national music video

promotion for Atlantic Records in New York. She was coordinator of national video promotion.

Diane Barnes is promoted to art director for all World-owned labels, based in Nashville. She was production manager for Myrrb and the gospel music division.

PUBLISHING. Richard Rowe is promoted to president of Sony Music Publishing Worldwide in New York. He was president of Sony Music International Music Publishing.

Warner Chappell Music in New

York appoints John Titta VP of creative. He was VP, East Coast, at PolyGram Music Publishing.

DISTRIBUTION. John Murphy is promoted to senior VP of national accounts at Sony Music Distribution in New York. He was VP of national accounts.

RELATED FIRMS. Manuel Soza is named senior VP and GM for MTV Latin America in Miami Beach, Fla. He was president, Western Hemisphere, for Bausch & Lomb.



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Zoo Lets Loose 'Altered Beast' 'Pivotal' New Album From Matthew Sweet

■ BY CRAIG ROSEN

LOS ANGELES—Matthew Sweet's "Altered Beast," due July 13, is not only an important album for the singer/songwriter but a "pivotal record" for the fledgling Zoo Entertainment, says Zoo president Lou Maglia.

Sweet's 1991 effort, "Girlfriend," topped Billboard's Heatseekers chart for three weeks and went on to sell more than 400,000 units, becoming Zoo's best-selling release at that time, according to the label. (The sales of "Girlfriend" have since been surpassed by Green Jolly's gold-certified "Cereal Killer Soundtrack," also on Zoo.)

Maglia says the Sweet is "a prime example of [Zoo's] artist development philosophy. We picked the first record up [from Sweet's former label, A&M], we spent the time to develop the artist with a year and a half on the road, but we were never going to get him singles. We were just working to get him established."

With a base established, Maglia expects big things from "Altered Beast." "This is definitely a U.S. platinum record, and it will do well in the rest of the world as well," he says. "We expect worldwide sales of more than 2 million."

Despite the high expectations, Sweet



MATTHEW SWEET

says that creating "Altered Beast"—produced by Richard Dussak, known for his work with Fleetwood Mac and Lindsey Buckingham—was relatively low-pressure. "Right off the road I went into the studio," Sweet says. "I didn't have the time to think about it and worry about any pressures. Also, I had unprecedented non-interference from anyone, but now that it's coming out, I feel a lot more pressure."

While "Girlfriend" focused on the chaos surrounding a crumbling relationship and the start of a new romance, Sweet says "Altered Beast" *(Continued on page 14)*



Happy Hour. Atlantic group King Missile meets with label axes following the band's show at New York's Irving Plaza in support of its current album, "Happy Hour." From left are manager of artist relations Andi Mogus, music video producer Lynn Spinnato, band manager Abe Hoch, manager of product development Amira Ruzic-Largent, King Missile's Roger Murdock and Chris Yelton, national college radio coordinator Seth Genhman, national colleges marketing coordinator Jason Lion, band member Dave Rick, national tour publicity manager Marie Malta, and King Missile's John S. Hall.

McKee Finds Salvation In Rock'N'Roll On Geffen Set

■ BY CHRIS MORRIS

LOS ANGELES—Although she declines to use the word "roots," Maria McKee is going back to them on "You Gotta Sin To Get Saved," her first Geffen album in four years.

McKee says, "My tack with this record was, 'Oh, enough of that, I want to play rock'n'roll before I'm too old, and hang out with my friends, and play the music I grew up with.'"

The L.A.-born singer, who first won national attention in the early '80s fronting the country-rock unit Lone Justice, admits she may have lost her sense of direction over the course of

the years.

Looking back on the latter stages of her Lone Justice period, she says, "I claim full responsibility for the lack of focus. I mean, I was 21 years old, and I had a record company that would give me money to do anything that I wanted. If I was gonna write songs trying to sound like a second-rate William Blake, or an underage Patti Smith clone, they were gonna let me do it, and I was just confused, very confused."

Following the release of her self-titled Geffen album in 1989, McKee relocated to Dublin. (In 1990, she scored a No. 1 hit in England with "Show Me Heaven," from Geffen's "Days Of Thunder" soundtrack; the single also was a top five record on the continent.) She says her stay in Ireland exacerbated her problems with direction: "I was flirting with all different kinds of music. I didn't know what I was gonna do... I had written all these weird songs, everything from calypso music to Kate Bush music. We really lacked a focus. Then we came back [to Los Angeles] and we were open for anything, really."

Back in L.A., McKee renewed an acquaintance with the Black Crowes' *(Continued on page 13)*



MARIA MCKEE



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—WORLDWIDE

W/ Love & Marriage Cramp Lyle's Style? Was Is Set For Label Bow; Geffen In Gear

THAT'S NO LADY, THAT'S MY WIFE: No sooner had I finally figured out what to get Mariah and Tony for their wedding present, when the Roberts and Lyle Lovett got and the knot. Now, I'm really in a quandary. But it's not over what to buy them—it's because I'm worried that wedded bliss is going to turn Lyle all soft and musically inside and instead of singing about love gone bad in that heartbreakingly sardonic way of his, Lyle's going to sing about puppies and tulips. But as Bruce Springsteen showed us with "Tunnel Of Love," marriage ain't a bed of roses. Well, we'll have to wait until next year to find out how Julia affects Lyle's creative process. In the meantime, he's gone back to the studio in the fall to record his follow-up to the gold-certified "Joshua Judges Ruth." The MCA release is slated for early 1994.

MORE IN '94: Don Wau MCA's distributed label, Karamahage, is gearing up for its first releases, set for early 1994. Was has had the record company deal for a while, but has been a little busy working on other projects. Appropriately enough, Was says Karamahage is German slang for "unavailable collision."

First up is a new studio album from former Rascal Flatts Cavaliere. "He sounds like no time has passed," says Was. It's fitting that the January release from Cavaliere, one of Was' musical heroes, should mark the label's bow. "He was the inspiration for me to go into this business," Was says. "He had his own band and produced Laura Nyro. I thought that's what I wanted to do, too."

Also forthcoming from the label will be two Brian Wilson albums. Was says the first will be a soundtrack for a Wilson documentary made for the BBC; the second will be a studio album of new material.

In all his spare time, Was is also recording with his new band, The New Maroons, which made quite a showing at a June 29 television taping for the syndicated special, "M.U.S.I.C.: Together For Our Children." In addition to Was, the band includes Ringo Starr, Beaumont Newhall, Mark Goldenberg, and longtime Nashville favorite Jonette Benson, who also is pursuing a solo deal. Although he wasn't present for the M.U.S.I.C. taping, the Band's Levon Helm also is a Maroon, according to Was. The as-yet-unnamed group is in the studio recording its debut.

GEFFEN GOINGS ON: Though there's nothing official to announce, sources say new Capitol Records president Gary Gersh will not be replaced at Geffen. Instead, the label is going to broaden its A&R department and will place increased emphasis on street-level signings. This will include an expanded role for the director of the alternative music department, Mark Kates. In other Geffen news, East Coast publicist Luke Wood is relocating to the West Coast office in September to join the marketing department.

SO MUCH LAND, SO LITTLE TIME: There is a noticeable lack of western dates on the H.O.R.D.E. tour, which kicked off July 2 at Irvine's the event's first venue (date). According to the tour's booking agent, Chip Hooper of Monterey Peninsula Artists, it was simply a matter of time. "Blues Traveler was on the West Coast in late May and early June and we needed to wrap up the H.O.R.D.E. tour by Aug. 15," says Hooper. "That didn't give us enough time to get back to the West Coast, which we definitely would have like to have done." In addition to Blues Traveler, the 26-date tour includes Allgood, Big Head Todd & The Monsters, Col. Bruce Hampton & The Aquarium Rescue Unit, the Samples, and Widespread Panic.



by Melinda Newman

AIN'T IT REFRESHING DEPARTMENT: As we noted earlier, the New Maroons were just one of the bands taking part in the television taping for "M.U.S.I.C.: Together For Our Children," the global special under the aegis of the Gothenburg Foundation/USA, is raising money for immunization programs in the USA, the former Soviet Union, and the rest of the world.

Among the other participants were Clint Black, Wynonna, Bell Biv DeVoe, David Crosby, Marc Chao, Michael W. Smith, and Bonnie Raitt. During a photo opportunity, Raitt was getting absolutely blinded by the flashing bulbs. When a reporter asked her how she could stand all the flashes, she good-naturedly replied, "It's not so bad. I had someone gives a shit enough to take my picture." If only they could all be so gracious.

THIS AND THAT: The formerly named Prince will release a greatest-hits package on Paisley Park/Warner Bros. late this fall. The double-disc set will include at least one previously unreleased song, "Peach," which he introduced on his latest tour. Michael Jackson and Bryan Adams also have best-of packages coming up. Among the other artists with records out by year's end are Pearl Jam, Garth Brooks, Daryl Hall, the Three Tenors, Booker T & the M.G.s, Billy Joel, Michael Bolton, Neil Diamond, Kate Bush, Stevie Wonder, Eton John, and Lionel Richie. There will also be boxed sets from, among others, the Police, the Who, the Moody Blues, Wayne Jennings, and Steely Dan. MCA is releasing three Jim Hendrix reissues: "Electric Ladyland," "Axis Bold As Love," and "Are You Experienced?," which will include seven tracks never released in the U.S. ... Paul McCartney's "Live In The New World" tour, broadcast live on Fox June 15, drew an audience of 64 million viewers, giving the network its highest-rated Tuesday night.

Assistance in preparing this column provided by Ed Christman.

"I see friends shaking hands
saying how do you do
they're really saying
I love you

I see and I think to myself
what a wonderful world"

saying how do you do
they're really saying

I love you
and I think to myself
what a wonderful



We'll miss you and your

Your humor and your passion
And all you did to make
our world

Jeff Hart
1953-1993

We'll miss your warmth and your strength
Your humor and your passion
And all you did to make our world
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ARTISTS IN ACTION

**LOLLAPALOOZA 1993:
RAGE AGAINST THE MACHINE
BABES IN TOYLAND
FRONT 242
ARRESTED DEVELOPMENT
FISHBONE
DINOSAUR JR.
ALICE IN CHAINS
PRIMUS**

Shoreline Amphitheatre
Mountain View, Calif.

THE THIRD INCARNATION of Lollapalooza was plagued by several bad bands, worse sound, and a lack of the vision thing in the "Village"—there seemed to be fewer activists and a lot more vendors than at last year's show. However, there were some winning moments.

A pissed-off Rage Against the Machine opened the main stage at 2 p.m. with a Zeppelin crunch and psychedelic wail. They worked the early crowd into a sweat with "Killing in the Name Of" and their mini-anthem "Take The Power Back."

The next act, Babes in Toyland, didn't receive the kind of encouragement from the crowd. Either this band is bad, or they should strangle the sound company. They labored over every instrumental section, just to get it to the point of sounding like crap. "We sort of forgot it," giggled guitarist/singer Kat Bjelland after one song. Who could tell, really? On a positive note, drummer Lori Barbero wasn't much behind

the kit, but she can sing and should do more of it.

Front 242 filled the "Bad Techno Band" slot. Many in the crowd were yelling "You suck" with great feeling. A guy at the synth started horrible industrial disco sequences, an electronic drummer added very little, and two vocalists tried painfully hard.

Arrested Development saved the show by making a musical and spiritual connection with the crowd, getting the whole house rocking as one for the only time all day with tunes including "Fishes" 4 Religion, "Tennessee," "Mr. Wendal," and "People Everyday." Lead voice Speech was the most confident and commanding presence of the day, right on the money with his raps.

It was a tough act to follow for Fishbone, which has musical talent, and its members die to entertain—witness Angelo Moore diving into the crowd on "Swim." With baritone

sax, trumpet, and chops all around, they're offbeat Defunkt. They grooved like mad on "Everyday Sunshine," but when they began stealing P-Funk lines and dividing the audience for sing-alongs, the group's major weakness was glaringly obvious—lack of good songs.

The songwriting talents of Dinosaur Jr.'s J. Mascis are far more evident this time in concert at this stage. There's a sense of melody amid the grunge, although guitar solo didn't always lead anywhere and Mascis' vocal depth was lost in the thrash.

Where Dino Jr. at least came across as a solid, honest, unpretentious trio, the popular Alice in Chains seemed pompous and muscleheaded. They were able to pump out considerable noise at several tempos, but stooped to complain loudly about lack of crowd reaction. Also embarrassing was the band's

(Continued on page 14)

MCKEE FINDS SALVATION IN ROCK'N'ROLL

(Continued from page 10)

ducer, George Drakoulis, whom she had met in the late '80s when she was living in New York.

Mckee says she was skeptical of Drakoulis at first: "He's like, 'Oh, I produced a No. 1 record.' I'm like, 'Yeah, right.' He goes, 'No, I have. The Black Crowes.' I was like, 'Oh, that's nice.'"

"Then I'd run into him again—the

world say, 'When you gonna let me do your record, when you gonna let me do your record?' I go, 'Come on, you don't produce records. You know you just play guitar, you don't know what you're doing, blab blab blab.' He goes, 'Yeah, well, I just produced a record with the Jayhawks.' I said, 'What? That sounds pretty cool. I love them.'"

With Drakoulis signed on for the project, Mckee decided to return to the roots-oriented sound that had attracted L.A. writers and fans in the first place.

She says, "The feeling was, I moved away, I got homesick, I missed my friends. I missed the music I grew up with, I missed that original celebration that Lone Justice had."

"Sin" wound up being recorded with two original members of the Lone Justice lineup, bassist Marvin Elston (who also co-wrote three of the album's 10 songs) and drummer Don Heffington. Also on hand were keyboardists Bruce Brubaker, a member of Lone Justice's later-day lineup (and, like Elston and Heffington, a member of the touring band), and the Heartbreakers' Benmont Tench, who frequently sat in with the band in the early '80s. Members of the Jayhawks and the Posies also are on the record.

Geffen marketing chief Robert Smith notes Mckee "has had a career that's touched on a number of formats," adding that the album's soulful first single "I'm Gonna Soothe You" will be worked at AC, NAC, alternative, adult album alternative, and college outlets. A video for the first song was directed by Julien Temple.

Immediate plans call for European dates in June and July. Mckee and her band return to the U.S. mid-July; appearance on "The Tonight Show" is set for July 21.

"Along the way, we want to further develop her on television," Smith says. Plans call for a late-summer U.S. headline tour. Mckee's first full-blown American road trip since Lone Justice's last touring in 1987.

Hits Are Name Of The Game; Bourne Again: Kramer Writes

TIME WAS: There was a time when writers affiliated with different performing rights groups could not collaborate. That is not to say that collaborations didn't take place, but those testings required a little white lie, such as a name change. That has all changed in recent years, for which John Keller and Tonio K. are grateful. They are the team responsible for the top 10 Vanessa Williams and Brian McKnight duet "Love Is," the third hit single from the Giant album "Beverly Hills 90210" (both Williams and McKnight are Mercury artists who will see the song on their upcoming solo albums). While Keller

and Tonio K. are staffers at Pressman-Cherry Publishing, administered by Warner Chappell, Keller is cleared through BMI and Tonio K. through ASCAP.

Keller's songs have been recorded by the Four Tops, Maura O'Connell, Sheena Easton, and, more recently, Rickie Lee Jones, who performed "Love Junkyard" on the David Was-produced album "Pop Pop," for Geffen. Tonio K. has released product as a solo artist for A&M Records. He recently co-wrote material for the Are Angels album with Charlie Sexton.

FAREWAY PLACES: Songwriter Alex Kramer recently wrote Words & Music a note of thanks for calling attention to his 90th birthday May 30 and to his new deal for his copyrights with Bourne Music. He also was compelled to offer a history lesson on writer relationships to publishers. He recalls an era, in his view, foreign to "current world dominated by corporate, worldwide faceless giants [with] music publishers who are also recording producers and talent managers, plus film companies all within one family."

"It's mind-boggling to a songwriter who came out of Tin Pan Alley in 1940. The Brill Building alone must have been home to at least 80 or 40 music publishers, all independent—strictly on their own, no affiliations—just plain old music publishers."

"A songwriter could run from one to another with a new song without leaving the building. But, it was all very personal—you knew the publisher. He knew you. Each publisher had his own style. Publishers needed a hit. Writers needed the publisher's approval and the advance, which was rent money. We understood and accepted the rules of the game."

"In the early '40s, Saul Bourne accepted a song from me. We did

business with each other on a bandy, non-exclusive basis. Twenty years later, his wife, Bonnie, and I continued to do business. Another 20 years has gone by and today I am turning songs over to Beebe, the daughter of Bonnie and Saul. There's a comforting feeling of continuity in a very uncertain world."

SONGWRITER/PERFORMER James Cunnings has been awarded \$4,800 by an American Arbitration

Assn.-appointed arbitrator following claims he made, last year against BMI on the issue of unde-

royalties he said were owed him on secondary cable transmissions of the song "Reggae Christmas," which he performed several times on "The Joe Franklin Show" (Words & Music, Aug. 15, 1992). Cunnings said at the time he had been offered a royalty check for \$150 for a single local transmission by BMI, although he contended that the performing rights group made millions of dollars from secondary cable transmissions of his song. In response to the decision, BMI assistant general counsel Judith Saffer says, "BMI is pleased with the arbitrator's ruling" in that the arbitrator, Daniel H. Kossow, did not call into question BMI's cable royalty distribution methods, although he did not provide an explanation for his ruling. "It vindicates BMI's distribution of royalties collected by us from the Copyright Royalty Tribunal for cable distant signal transmissions, while providing only partial reimbursement to Mr. Cunnings for the expenses he incurred in pursuing his claims."

PUBLISHERS TO MEET: Sen. Dennis DeConcini (D-Ariz.) who helped shepherd the historic Audio Home Recording Act of 1992, will keynote the annual membership meeting of the National Music Publishers' Assn. July 12 at the Park Lane Hotel in New York. Other speakers will include Irwin Robinson, chairman of NMPA/Harry Fox Agency; Ed Murphy, president/CEO of NMPA/EFA; and Peter L. Felsher, NMPA general counsel.

PRINT ON PRINT: The following best-selling folios from CFPF: Belwin:

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3. Clifton, Nuthin' Tongue
4. C. Chase, The Best Of
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Matthew Sweet ALTERED BEAST



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THEIR PLAYING MY SONG

Taylor Dane first came into prominence in the late '80s with hits including "Don't Rush Me" and "Love Will Lead You Back." With her new release, *Dagne brings back* White's early-'70s, between-the-sheets classic "Can't Get Enough Of Your Love, Babe" into the '90s with the hip-hop production of David Cole and Robert Clivettes.

Edited by Peter Cronin

Taylor Dane recalls the "incredibly soulful" music of 1974, when Barry White's "I Can't Get Enough Of Your Love, Babe" was on the charts. "I was a little WABC junkie, and that song was a No. 1 record, so they were playing it," she says. "When you think of Barry White, you think sex. So his influence was incredibly inspiring way beyond '74, you know what I mean? But the song just sort of came up in conversation. [Arista Records president] Clive [Davis] had been interested in it, and when [producers] David Cole and Robert Clivettes put the track together, it was just aluminin'. It's got a freshness to it. I didn't go out there thinking I was going to sing like Barry White. To sound like him is impossible. I needed to go with a fresh approach and a newer interpretation. And I'm not dissing his track at all, but ours is different. It's more energized, more dynamic. I think that's what I'm about vocally anyhow. I didn't have to sit down with Barry's version at all. God knows I've lived on it all my life."

"Can't Get Enough Of Your Love, Babe" was written by Barry White, and published by Warner Chappell (BM).

ZOO LOOSE 'ALTERED BEAST'

(Continued from page 10)

may be a little darker. "Maybe that's a reflection of my state during the last year and dealing with everything that happened with *Girlfriend*." That put me in a highly edgy, sort of pent-up state, because I was sort of out of control of my own life for a while."

While Sweet may have been in a funk, he certainly was prolific. During the two months of recording, he cut approximately 25 tracks, 14 of which ended up on the album.

The leftover tracks won't remain in the vaults but will become an essential part of Zoo's marketing campaign. The label plans to issue a series of five CDs, beginning with *Girlfriend*. "That put me in a highly edgy, sort of pent-up state, because I was sort of out of control of my own life for a while."

For another marketing twist, Zoo plans to release "Altered Beast" in five different colored covers.

Sweet says the relative success of *Girlfriend*—which set in the can for a year following Sweet's split with A&M—caught him off guard. "At that point, success was having it come out as all it says. Like *Girlfriend*, "Altered Beast" features an all-star cast of players, including guitarists Robert Quine (Lou Reed, Voidoids), Ivan Julian (Voidoids), and Richard Lloyd (Teledrums), drummers Pete Thomas (Elvis Costello & the Attractions), Joey Stephens (Big Star), and Mick Fleetwood, and bassist player Nicky Hopkins (Beatles and Rolling Stones).

While "Girlfriend" was broken up

sonically into three parts, designated by the sound of a stylus landing on a vinyl disc, "Altered Beast" is presented in two parts, thanks to the inclusion of dialog from the 1979 Penthouse film "Caligula." According to Sweet, the film was constantly running on the studio VCR, and when he and Dushut were sequencing the album, some dialog from the film was included as a joke. "But then it started making serious sense," Sweet says. "Because [the speech] is about man's attempt to be more than human."

Although Sweet admired Dushut's work on "Humans" and "Tusk," he says he is clear to the producer that he "didn't want to make a Fleetwood Mac record. I wanted to make a quick trashy record. *Girlfriend* was a step in that direction. It was a pretty raw and free record, but the minute I finished I wanted to push it further."

Aside from the CD-5 campaign, Zoo also will support "Altered Beast" with video clips and live dates. The first video, loosely based on the film "The Vanishing Point," features Sweet driving a 1970 Dodge Challenger 440 that Maglia pummed for him. Visually identical videos for "The Ugly Truth" and "Ugly Truth Rocks" are being serviced to video outlets.

For touring, Sweet and his road crew—consisting of guitarist Lloyd, ex-BB drummer Will Rigby, and former Cruzados bassist Tony Marciano—played showcase gigs in Los Angeles and New York, and he is on the bill for festivals in Washington, D.C., and Chicago.

Following those dates, Sweet will travel to Europe and Australia for a series of dates in July and August before returning to the U.S. in September for a full-scale tour.

TRASHING CONVENTION

When the Trash Can Sinatras' first reviewer improbably described the band as a cross between Bruce Springsteen and the Smiths, he started a parlor game that's had subsequent critics likening the Scottish pop rockers to everyone from countrymen Arctus Camera to R.E.M.

As the quintet from Irvine, on Scotland's west coast, builds on the promise of its 1990 debut, "Cake," by garnering healthy airplay at alternative radio with "Hayfever" from the new *Go! Discs/London/PLG* set, "I've Seen Everything," rhythm guitarist John Douglas shrugs off comparisons. "Critics have to write something to give people an idea, and people reading the papers will only remember stuff from the last 10 years or so," he says.

"Cake" sold more than 100,000 copies in the U.S., "a really nice

surprise," says Douglas. "Some people really seemed to get what we were doing. In Britain, it was a bit disappointing. There was a trend toward Happy Mondays and the Manchester scene, and people were saying we were an anachronism. They are again, which is nice, because we don't want to be a part of the current scene."

Douglas cites an abortive album project with producer Steve Lillywhite as one reason for the 2½-year hiatus since "Cake." But the end result is a happy marriage with Ray Schuman (the Sugarcubes, McCulloch), who produced "Everything" at the band's splendidly named Shaddy Road studio in Kilmarnock. "He's probably the first guy that's lived up to our ideas of what a producer should be," Douglas says. "Ray questioned things: why we arranged

things certain ways. Plus, he's a real charmer, he's been in bands and he's full of stories, like playing with Simon Dupree and the Big Sound at the age of 16 and 17 and touring Scandinavia with Hendrix and the Walker Brothers."

London VP Russ Rieger calls himself satisfied with the new album's early progress, including video exposure for "Hayfever" on MTV's "120 Minutes." On June 10, the Sinatras started six weeks of U.S. dates, after which they will return to the U.K. for festival appearances. Says Douglas, "This sounds like the album where we've really got ourselves together as a band, and we've written quite a lot of songs since, so we feel very confident about how things are going to go... for the next 18 months at least."

PAUL SEXTON



THE TRASHCAN SINATRAS: Paul Livingston, Frank Reiser, Dave Hughes, John Douglas, and Stephen Douglas.

ARTISTS IN ACTION

(Continued from page 12)

return for an encore—at least 15 seconds after the lukewarm crowd had stopped cheering. The dynamics of "Dirty" did not translate to the stage.

Primus is one of the weirdest hands in the Western world, somehow entertaining in 30-second bursts as they ride one of Lee Claypool's awesome haws licks completely into the ground. Claypool, unfortunately, also is the singer and front man for the band (lyricist too)—David Lynch meets Neil Pearl, delivering oddities such as "Mud," "The Of Diamondhead Band," and "Sailing The Sea Of Cheese." In a nasal, country, slightly patronizing way. There was no knockout punch like the Chili Peppers delivered last year, but the overall effect of the day's music was equally numbing. ROBIN TOLLESON

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD SYNTH	Robert F. Kennedy Memorial Stadium, Washington, D.C.	June 25-26	\$1,515,388 \$27-\$50	114,737 in/out	Metropolitan Entertainment/Cable Door Productions
SEMI-5 FLORIAN SPYER	Radio City Music Hall, New York	July 18-20, 22-25	\$1,428,928 \$60/\$45/\$35	30,000 in/out	Radio City Music Hall/Probs
GRATEFUL DEAD	Dear Court Music Center, Indianapolis, Ind.	June 22-23	\$1,363,964 \$25/\$20	38,200 in/out	Metropolitan Entertainment/Sandwich Productions
LELAUPALUPE PINKUS ALICE IN CHAIN DANIEL D. TORRES SWEET FRONT 24	Shoreline Amphitheatre, Mountain View, Calif.	June 22-23	\$1,038,666 \$25/\$25	38,100 40,000	Bill Graham Presents
WALKER HILL MICK RAGAN	The New Place Theatre, Dearborn, Mich.	June 25-26	\$773,739 \$25/\$21/\$10	26,500 in/out	Collar Door Productions
JAMMY BUTTER & THE CATAL BURNING RACE MEETINGS THE GRAMMARS	Fisher's Green Amphitheatre, Englewood, Colo.	June 9-9	\$714,105 \$22/\$15/\$10	34,900 in/out	Fay Concert Co.
JAMMY BUTTER & THE CATAL BURNING RACE MEETINGS THE GRAMMARS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas	June 14-15	\$688,364 \$41/\$21	28,100 in/out	PACE Concerts
STEVE MILLER BAND PAUL ROSSIGNOL	The New Place Theatre, Dearborn, Mich.	June 10-11	\$677,389 \$21/\$15/\$10	26,500 34,500	Collar Door
JAMMY BUTTER & THE CATAL BURNING RACE MEETINGS THE GRAMMARS	Shoreline Amphitheatre, Mountain View, Calif.	June 3	\$478,866 \$40/\$35/\$20	38,200 in/out	Bill Graham Presents
PETER DINKEL PUNKY MONKEY	Madison Square Garden, New York	June 24	\$465,800 \$23/\$20/\$10	13,207 in/out	Debutant/Star Enterprises

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They Write The Songs. Taddy Riley was named ASCAP's R&B songwriter of the year at the society's recent R&B music celebration in New York City. EMI Music Publishing was named top publisher. Pictured, from left, are ASCAP president Morton Gould, ASCAP managing director Gloria Messinger, EMI chairman/CEO Martin Bandier, Riley, and songwriter/producer Jimmy Jam.

Fans Get Taste Of Flavor Unit Latifah Label Showcases New Sounds

■ BY MICHAEL A. GONZALES

NEW YORK—Located in a renovated firehouse in Jersey City, N.J., rapper/label CEO Queen Latifah's Flavor Unit Records is ready to set the charts and airwaves ablaze with the talent on her newly formed imprint.

Flavor Unit's debut album, the compilation "Roll Wit Tha Flava" (distributed by Epic Records) places new-school neophytes (Bigga Stutas, Groove Garden, Rottin' Rascals) and new-school professionals (Naughty By Nature, Nikki D., D-Nice) on the same disc. "With the exception of soundtrack albums, this 'multi-art' concept is rarely used," says Flavor Unit COO Sha-Kim Com-

Flavor Unit CEO Queen Latifah and COO Sha-Kim Comere.

pere. "This first album was difficult to put together, because some of the artists included are not signed to Flavor Unit. Latifah and Apache are signed to Tommy Boy, Nikki D. is signed to Def Jam, Heavy D. is signed to MCA—companies Flavor Unit is now in competition with."

Charm Warren-Celestine, president of Flavor Unit Records, describes "Roll Wit Tha Flava" as "a soundtrack in search of a movie." She says, "Latifah and Sha-Kim are on the cutting edge of hip-hop. They're always in the streets listening for the newest sounds."

The album's title track and first single, produced by former Boogie Down Production member D-Nice, is a bass-heavy street anthem featuring Treach (of

Naughty By Nature), Heavy D., Chip-Fu (from F-u-Schneicks), Freddie Foxx, and Dres (from Black Sheep). "I wanted Treach to start things off because I thought he would pull listeners into the record," says D-Nice. "And I wanted Dres at the end because he can't people hype'd with that 'Choice Is Yours' style and just leave 'em begging for more. The rest of the record just fell in place from there."

The label began as a successful management company with clients such as BlackSheep, Naughty By Nature, and Apache, so Flavor Unit personnel are accustomed to working long hours developing artists. "With Naughty By Nature [for example], we helped them come up with their name, their image, and with picking tracks," says Sha-Kim. "At the time, there wasn't a record company involved. It was just the management company to Flavor Unit. We're very social about what she wanted. We presented record companies with marketing and promotion plans, so we figured if we could do that, we might as well form our own label. Why take it to someone else when you can do it yourself?"

Former director of black music

(Continued on page 18)

Comedy Album Due From 'Martin' Star R&B On 'Good Day Chicago'; Gang Starr In Studio

LIVE AND DIRECT FROM PHILLY: Martin Lawrence is doing a comedy album, and the only question is, what took so long? Due at retail Sept. 21, "Takin' Shots" features the star of Fox Television's extremely coarse, sometimes airtight, really funny "Martin." The comedy album, most of which was recorded June 26-27 at the Funny Bone in Philadelphia, could be destined for astronomical sales, and according to Karen Mason, director of marketing for EastWest Records, there are plans to launch a "major" campaign to support it.

ON THE AIR: Rod McCullum, booking producer for Fox City's "Good Day Chicago," says that you call him at TV station WFLD in the Windy City. According to McCullum, the show, which was to premiere June 26, is "just like Good Day New York," only better. "On the show's schedule for the coming weeks are Naughty By Nature, George Benson, R. Kelly, L.L. Cool J., and Young MC. The focus is on live guests, but McCullum will do taped interviews as well. Yelma Cato is the executive in charge of production for the show. It sounds like a great outlet... Friends and family of Edward L. "Red" Batts, former guitarist for Patii LaBelle, have established a memorial scholarship fund in his name at Andrew Jackson High School. Contributions should be sent to Leslie Embrunio, principal, 307 110th Ave., Cambria Heights, N.Y. 11411... I may be on the late light, but someone told me Boyz II Men just finished a Christmas album. I say I just don't mess with "RadioShack The Red-Nosed Reindeer." The Temptations did it the only way it needs to be done long ago.

JAZZ MO' TAZZ: I was down at New York's D&D recording studio a couple of weeks ago, listening in on Guru and DJ Premiere working on the next Gang Starr album, due from Chrysalis/ERG in October. That Guru's 3-year-old son was walking around playing a bright yellow Fisher-Price saxophone was funny and appropriate. With Guru's beautiful "Jazzmatazz" up somewhere around 250,000 units and Premiere sculpting tracks for everybody from Chi Ali to the up-and-coming KRS-One project (that album is truly great—I kid I can't work on it, too, but will it ever come out? Hear it's been very delayed), the duo is riding a wave of creativity.

At the studio, I listened to three radio commercials Guru produced for Miller Genuine Draft that I'm still wondering about. I don't know what to think. I can't remember who I had my head to the beat, but my husband's a beer, or he had at my favorite East Coast hip-hopsters—and I guess that's the point of the ad. Besides that, though, there are already plans for another "Jazzmatazz" album. Romeo Laws and George Benson are names I've heard banded about.

While I was at D&D, I met a swell guy named Jeru The Damager. He was featured, to much street acclaim, on Gang Starr's "Im The Man." Everybody down at the studio was talking about his demo "Come Clean," which Premiere helped put together. It's circulating on underground tapes around the city, making big noise. Labels are on him like white on rice.

SO YOU KNOW: The divine Miss Urusha (we call her behind her back) has started her own public-relations whole lot of business for the now-defunct Set To Run. A former VP at STR, Urusha

Smith combines enthusiasm, imagination, and unerring efficiency—she knows how to make things happen, aided by Duvinna Chessell, Charlene English, and Anne Morris, the new company, Inner Circle Communications, is already in place and in action. Clients include Robin S., Prime Minister Pete Nice & Daddy Bird, Intro, Public Enemy, and Ziggy Marley.

Still on the publicity tip, the very together Michelle Murray has left five after two years there as coordinator of publicity. She's now coordinator of publicity for Mercury, where her duties will include assisting Wayne Edwards, Mercury's director of publicity, black music, as well as pulling together any public-relations projects.

MY MISTAKES: Bow-Legged Lou informed me with a nice welcome and then sent a note and a package phoned me, in the most sweet way, that Pall Pollar I covered for Time's "Girl." (Also, Robyn Crawford is the manager of Angie & Debbie Winans) and the founder of Angelway Artists Inc. Whitney Houston and Crawford are in business together with Angelway, and I mentioned I too Houston was managing the duo. Crawford, though, is running things.

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by Danyel Smith



'Precious' Time: Silas Gives Chanté Debut Extra Effort

■ BY DAVID NATHAN

LOS ANGELES—Almost a full year after the release of the debut album by Chanté Moore, Silas Records and MCA Records are continuing to work diligently to expand public awareness of the singer/songwriter.

Moore's "Precious" set (containing seven of 11 tunes co-penned by the artist) continues to stand its ground after nine months on the Top R&B Albums chart and close to six months on The Billboard 200. The marketing of the album can be seen as a case study in long-term commitment.

A monthlong tour of major cities by Moore and Capitol's Partell kicked off June 1. Consistent sold-out dates have helped to generate significant sales on Moore's album, which MCA claims is at the 400,000-sales mark. Moore's first single, "Love's Taken Over," remains top five on Billboard's R&B Radio Recurrent Monitor four months after falling off the Hot R&B Singles chart, where it also resided the top five. "It's Alright," a second top five single, also has topped five months on Billboard's R&B Singles

chart.

Key television dates, including a 30-minute BET special (the first of its kind for the channel), two appearances on "The Tonight Show," inclusion in a tribute to Tina Turner on "The Soul Train Awards," and performances on "The Arsenio Hall Show," "Soul Train," and "The Soul Train Music Awards" all have contributed to Moore's visibility during the past six months.

According to Lou Silas Jr., president/CEO of Silas Records (a joint venture with MCA Records launched with Moore as its first artist last September), the artist's development process began when he signed the San Francisco native in February 1991. After hearing demos presented to him by MCA A&R director Madeline Barokah, Silas then executed the VP of A&R, black artist, at MCA) set up a meeting with Moore and manager Fred McIntyre.

McIntyre had thought the musical talent, the personality, charisma, and beauty. I knew right away that she was a long-term career artist," recalls Silas. "This is a great fan of Berry Gordy Jr. and I knew she had a lot in common with Motown's whole grooming process that helped create real entertainers."

When MCA chairman Al Teller told Silas to "let him know when he was ready to have his own label," Silas says he knew

(Continued on page 19)

Billboard® HOT R&B SINGLES

FOR WEEK ENDING JULY 10, 1993

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

WEEK
LAST
WEEK
2 WEEKS
LAST
WEEK
WEEKS
ON
CHART

WEEK	LAST	WEEK	2 WEEKS	LAST	WEEK	WEEKS	ON	TITLE	PRODUCER (S) (CO-WRITER)	ARTIST
1	2	3	4	5	6	7	8	9	10	11
1	1	3	12	WEAK	(S) VICTORIAN (S) MORGAN	*** No. 1 ***	2	WEEKS AT NO. 1	***	DMV
2	5	6	LATELY	(S) JIMMY L. WARD	***	JODECI	1	WEEKS AT NO. 1	***	DMV
3	4	4	WHOMP! (THERE IT IS!)	(S) JIMMY L. WARD	***	TAG TEAM	1	WEEKS AT NO. 1	***	DMV
4	3	2	THAT'S THE WAY LOVE GOES	(S) JIMMY L. WARD	***	ANET JACKSON	1	WEEKS AT NO. 1	***	DMV
5	2	1	KICKIN' BOOTY	(S) JIMMY L. WARD	***	THE J. B. TOWN	1	WEEKS AT NO. 1	***	DMV
6	8	10	THE SINGLES' GOIN' ON	(S) JIMMY L. WARD	***	MARKY MARK	1	WEEKS AT NO. 1	***	DMV
7	7	8	SHOW ME LOVE	(S) JIMMY L. WARD	***	ROBIN S.	1	WEEKS AT NO. 1	***	DMV
8	6	9	ABC 123	(S) JIMMY L. WARD	***	LEVERT	1	WEEKS AT NO. 1	***	DMV
9	20	27	LOVE CONTROL/ U FOR ME	(S) JIMMY L. WARD	***	U.N.I.V.	1	WEEKS AT NO. 1	***	DMV
10	11	7	LOVE NO LIMIT	(S) JIMMY L. WARD	***	MARY J. BLIGE	1	WEEKS AT NO. 1	***	DMV
11	9	11	WHOOT, THERE IT IS	(S) JIMMY L. WARD	***	95 SOUTH	1	WEEKS AT NO. 1	***	DMV
12	12	11	CRAZY NO MORE	(S) JIMMY L. WARD	***	EXTREME	1	WEEKS AT NO. 1	***	DMV
13	13	19	IF I HAD NO LOOT	(S) JIMMY L. WARD	***	TONY TON! TON!	1	WEEKS AT NO. 1	***	DMV
14	10	9	DRE DAY	(S) JIMMY L. WARD	***	DRE	1	WEEKS AT NO. 1	***	DMV
15	15	22	SLAM	(S) JIMMY L. WARD	***	DAVID	1	WEEKS AT NO. 1	***	DMV
16	14	12	THE FLOOR	(S) JIMMY L. WARD	***	JOHNNY GILL	1	WEEKS AT NO. 1	***	DMV
17	16	14	ANOTHER SAD LOVE SONG	(S) JIMMY L. WARD	***	TONI BRAXTON	1	WEEKS AT NO. 1	***	DMV
18	19	21	SEEMS YOU'RE MUCH TOO BUSY	(S) JIMMY L. WARD	***	VERTICAL	1	WEEKS AT NO. 1	***	DMV
19	18	16	ONE WOMAN	(S) JIMMY L. WARD	***	DAVE	1	WEEKS AT NO. 1	***	DMV
20	21	23	DAZZY DOLLS	(S) JIMMY L. WARD	***	DUICE	1	WEEKS AT NO. 1	***	DMV
21	20	41	UNCONDITIONAL LOVE (FROM "MEMMIE H. BARNETT")	(S) JIMMY L. WARD	***	H-FIVE	1	WEEKS AT NO. 1	***	DMV
22	22	18	I'M SO INTO YOU	(S) JIMMY L. WARD	***	DMV	1	WEEKS AT NO. 1	***	DMV
23	33	44	ONE LAST TRY	(S) JIMMY L. WARD	***	BRYAN MCKNIGHT	1	WEEKS AT NO. 1	***	DMV
24	16	14	LITTLE MIRACLES (HAPPEN EVERY DAY)	(S) JIMMY L. WARD	***	LUTHER VANDROSS	1	WEEKS AT NO. 1	***	DMV
25	13	17	EVERYBODY'S THINKING I'M A LITTLE BIT OF A THING	(S) JIMMY L. WARD	***	CHRISTOPHER WILLIAMS	1	WEEKS AT NO. 1	***	DMV
26	30	21	GET UP (FROM "POETIC JUSTICE")	(S) JIMMY L. WARD	***	TLC	1	WEEKS AT NO. 1	***	DMV
27	23	15	FREAK ME	(S) JIMMY L. WARD	***	SLIK	1	WEEKS AT NO. 1	***	DMV
28	24	34	BACK SEAT OF MY JEEP/KIP COOKIES IN A PLASTIC BAG	(S) JIMMY L. WARD	***	L.L. COOL J.	1	WEEKS AT NO. 1	***	DMV
29	31	32	LET ME BE THE ONE	(S) JIMMY L. WARD	***	INTRO	1	WEEKS AT NO. 1	***	DMV
30	25	24	DON'T WALK AWAY	(S) JIMMY L. WARD	***	DAVE	1	WEEKS AT NO. 1	***	DMV
31	36	36	U MV ME	(S) JIMMY L. WARD	***	MEN AT LARGE	1	WEEKS AT NO. 1	***	DMV
32	35	25	SO ALONE	(S) JIMMY L. WARD	***	MEN AT LARGE	1	WEEKS AT NO. 1	***	DMV
33	34	37	I AIN'T THE ONE	(S) JIMMY L. WARD	***	T.C. CRAWFORD	1	WEEKS AT NO. 1	***	DMV
34	50	57	IF I GET AROUND/KEEP YA HEAD UP	(S) JIMMY L. WARD	***	2PAC	1	WEEKS AT NO. 1	***	DMV
35	28	28	COMFORTER	(S) JIMMY L. WARD	***	THE PHOENIX	1	WEEKS AT NO. 1	***	DMV
36	38	38	BY THE TIME THIS NIGHT IS OVER	(S) JIMMY L. WARD	***	KENNY G WITH PEARO BRISTON	1	WEEKS AT NO. 1	***	DMV
37	43	47	NUTHIN' BUT A 'G' THANG	(S) JIMMY L. WARD	***	DRE	1	WEEKS AT NO. 1	***	DMV
38	32	39	THAT'S THE WAY LOVE IS	(S) JIMMY L. WARD	***	BOBBY BROWN	1	WEEKS AT NO. 1	***	DMV
39	26	20	INSANE IN THE BRAIN	(S) JIMMY L. WARD	***	CYPRESS HILL	1	WEEKS AT NO. 1	***	DMV
40	38	31	IF I COULD	(S) JIMMY L. WARD	***	REGINA BELLA	1	WEEKS AT NO. 1	***	DMV
41	52	8	BADY I'M GOOD	(S) JIMMY L. WARD	***	SHAI	1	WEEKS AT NO. 1	***	DMV
42	44	51	SO YOURS	(S) JIMMY L. WARD	***	MICHAEL COOPER	1	WEEKS AT NO. 1	***	DMV
43	50	53	DAY BY DAY	(S) JIMMY L. WARD	***	PORTER	1	WEEKS AT NO. 1	***	DMV
44	37	29	IT WAS A GOOD DAY	(S) JIMMY L. WARD	***	J.C. COLE	1	WEEKS AT NO. 1	***	DMV
45	49	58	IF I TALK ABOUT IT	(S) JIMMY L. WARD	***	THE FIVE	1	WEEKS AT NO. 1	***	DMV
46	50	45	GIMME	(S) JIMMY L. WARD	***	R. KELLY & PUBLIC ANNOUNCEMENT	1	WEEKS AT NO. 1	***	DMV
47	51	60	RUN YOUR FROG (FROM "THE BODYGUARD")	(S) JIMMY L. WARD	***	WHITNEY HOUSTON	1	WEEKS AT NO. 1	***	DMV
48	63	76	INSANE IN THE BRAIN	(S) JIMMY L. WARD	***	CYPRESS HILL	1	WEEKS AT NO. 1	***	DMV

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S) (CO-WRITER)	ARTIST
50	60	67	IT'S ON NAUGHTY BY NATURE (IN BROWN & KELLY & CROSBY & PERRY)	◆ NAUGHTY BY NATURE (C) TM (D) TONYMY BOY SE	
*** POWER PICK/SALES ***					
51	51	56	I DON'T WANNA FIGHT (C) LORIS LUGER (C) J. DEBBY (C) LUGER (C) LUGER	◆ TINA TURNER (C) LUGER (C) LUGER	
52	53	48	SIX FEET DEEP COWBOY (C) JEFFREY M. BURNETTE, LORIS M. GATE, J. JOHNSON	◆ GETO BOY (C) TM (C) RAP A&P (C) LUGER	
53	42	33	DEEPER MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ BOB (C) TM (C) RAP A&P (C) LUGER	
54	70	79	I LIKE IT BART LOVE (C) REBECCA L. REBECCA	◆ ROMAN (C) TM (C) TM (C) BIG BEAT (C) REBECCA	
55	47	35	GIVE HIM A LOVE HE CAN FEEL MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ TENE (C) TM (C) PERMANAL (C) LUGER	
56	52	62	DO DA WHAT (C) LORIS LUGER (C) LUGER (C) LUGER (C) LUGER	◆ I OF THE GIRL (C) TM (C) PERMANAL (C) LUGER	
57	61	70	I WANNA HOLD ON TO YOU (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ MICA PAPA (C) TM (C) PERMANAL (C) LUGER	
58	65	73	THE BONNIE AND CLYDE THEM'S WITH MY CREW (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ TO-YO (C) TM (C) PERMANAL (C) LUGER	
59	71	—	RUFFNECK (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. LIT (C) TM (C) PERMANAL (C) LUGER	
60	56	42	BABY BE MINE (FROM "CBA") (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ BLACKSTREET (FEATURING TEDDY RILEY) (C) TM (C) PERMANAL (C) LUGER	
61	64	68	FEEL NO PAIN SAC (C) LUGER (C) LUGER (C) LUGER	◆ SAC (C) TM (C) PERMANAL (C) LUGER	
62	55	43	WHO IS IT (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ MICHAEL JACKSON (C) TM (C) PERMANAL (C) LUGER	
63	72	83	CHIEF ROCKA (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LORDS OF THE UNDERGROUND (C) TM (C) PERMANAL (C) LUGER	
64	58	61	BAD BOYS (THEME FROM "COPIES") (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ INNER CIRCLE (C) TM (C) PERMANAL (C) LUGER	
65	79	93	TRULY SOMETHING SPECIAL (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ AFTER VISION (C) TM (C) PERMANAL (C) LUGER	
66	41	26	IN THE MIDDLE (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ ALEXANDER O'NEAL (C) TM (C) PERMANAL (C) LUGER	
67	68	78	WORK IT OUT (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LUFF (C) TM (C) PERMANAL (C) LUGER	
68	45	39	I HAVE NOTHING (FROM "THE BODYGUARD") (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ WHITNEY HOLMES (C) TM (C) PERMANAL (C) LUGER	
69	58	31	VERY SPECIAL BIG DADDY KANE FEAT. SPINDELLA L. WILLIAMS & K. 2-STEP (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ ANDERSON (C) TM (C) PERMANAL (C) LUGER	
70	59	40	I WANT TO KNOW YOUR NAME (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ WALTER & S. O'NEAL (C) TM (C) PERMANAL (C) LUGER	
71	74	81	GOTTA KNOW YOUR NAME (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ MALIN (C) TM (C) PERMANAL (C) LUGER	
72	69	—	WHAT'S UP DOC (CAN WE ROCK) (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) TM (C) PERMANAL (C) LUGER	
73	73	72	COME OVER, BABY (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ COLIN EAGLE (C) TM (C) PERMANAL (C) LUGER	
74	NEW	1	LET ME ROLL (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ SCARFAP (C) TM (C) PERMANAL (C) LUGER	
75	54	58	WHEN I'M IN THE MOOD (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LEE RITENOUR (FEATURING MAX PRESTON) (C) TM (C) PERMANAL (C) LUGER	
76	62	54	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?") (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ G-PO (C) TM (C) PERMANAL (C) LUGER	
77	84	—	TAKE A LOOK (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ NATALIE COLE (C) TM (C) PERMANAL (C) LUGER	
78	85	—	IN MY NATURE (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ NUTTIN' NUTTIN' (C) TM (C) PERMANAL (C) LUGER	
79	93	97	TEEDY BEAR (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ G-PO (C) TM (C) PERMANAL (C) LUGER	
80	77	74	I WANT TO TAKE THE PAIN (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LORNA (C) TM (C) PERMANAL (C) LUGER	
81	76	80	GIRL, I'VE BEEN HURT (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ SNOOP (C) TM (C) PERMANAL (C) LUGER	
82	82	85	HUMPS FOR THE BLVD (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ RODNEY O. JOE COOLE (C) TM (C) PERMANAL (C) LUGER	
83	NEW	1	HEY THERE PRETTY LADY (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LORNA (C) TM (C) PERMANAL (C) LUGER	
84	NEW	1	24/7 (GOOD LOVIN') (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ BIG BUB (C) TM (C) PERMANAL (C) LUGER	
85	97	—	STREIGHT UP MENACE (FROM "MENACE II SOCIETY") (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. H (C) TM (C) PERMANAL (C) LUGER	
86	94	—	WHAT'S THE FLAVOR? (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ YOUNG M. (C) TM (C) PERMANAL (C) LUGER	
87	80	65	TYPICAL REASONS (GIVING MY WAY) (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ CONVENTION (C) TM (C) PERMANAL (C) LUGER	
88	67	65	FALLIN' DOWN (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. H (C) TM (C) PERMANAL (C) LUGER	
89	NEW	1	GOTTA GET A NIGHT (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. H (C) TM (C) PERMANAL (C) LUGER	
90	76	63	DOWN WITH THE KING (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ RUN D.M. (C) TM (C) PERMANAL (C) LUGER	
91	NEW	1	LICK UP U (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. H (C) TM (C) PERMANAL (C) LUGER	
92	98	—	MY CUTE (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ WRECK-AN-EFFED (C) TM (C) PERMANAL (C) LUGER	
93	91	—	EVERYTHING'S SO DIFFERENT WITHOUT YOU (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ BILLY COLE (C) TM (C) PERMANAL (C) LUGER	
94	81	84	ABOVE THE RIM (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ BELL BIV DOVE (C) TM (C) PERMANAL (C) LUGER	
95	87	—	TONIGHT'S DA NIGHT (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ REDMAN (C) TM (C) PERMANAL (C) LUGER	
96	92	88	I WANNA BE YOUR MAN (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ CHAKA DEMUS & PLEASURE (C) TM (C) PERMANAL (C) LUGER	
97	83	82	EVERYTHING'S SO DIFFERENT WITHOUT YOU (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ P.M. D. MARSH (C) TM (C) PERMANAL (C) LUGER	
98	90	86	HONEY DIP (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ PORTFOLIO (C) TM (C) PERMANAL (C) LUGER	
99	86	94	ALL I EVER ASK (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ M.C. H (C) TM (C) PERMANAL (C) LUGER	
100	88	92	FUNKY CHILD (C) MURLEY & LOVINE (C) BURNETTE & BURNETT (C) BURNETT	◆ LORDS OF THE UNDERGROUND (C) TM (C) PERMANAL (C) LUGER	

Records with the greatest airtel and sales gains this week. * Videoclip available. ** Recording Industry of America (RIAA) certification for sales of 500,000 units. *** RIAA certification for sales of 1 million units, with additional millions indicated by a numeral following. Catalog number for cassette single. "R&B" indicates R&B category. "Pop" indicates Pop category. "Singles" indicates Singles category. "C" indicates Country category. "D" indicates Dance category. "R" indicates R&B category. "S" indicates Soul category. "T" indicates Topical category. "V" indicates Video category. "W" indicates Weekly category. "Y" indicates Yearly category. "Z" indicates Z category. "A" indicates A category. "B" indicates B category. "C" indicates C category. "D" indicates D category. "E" indicates E category. "F" indicates F category. "G" indicates G category. "H" indicates H category. "I" indicates I category. "J" indicates J category. "K" indicates K category. "L" indicates L category. 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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. All R&B stations are electronically monitored 24 hours a day, 7 days a week. Sample sizes range from 40 to 100 stations, depending on cross-representing equal time of airplay with different ethnic radio. The data is used in the R&B Singles chart.

THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)		
	NO. 1		NO. 1		NO. 1		
41	1	1	THAT'S WHY I LOVE GOES (JAY-Z/Atlantic) (J&R Music)	38	47	1	TRULY SOMETHING SPECIAL (AT&T/Atlantic) (J&R Music)
2	2	2	WEAR (J&R Music)	40	46	4	UN-LOO'D (J&R Music)
3	3	3	LATELY (J&R Music)	41	45	5	DAY BY DAY (J&R Music)
4	4	4	LATELY (J&R Music)	42	44	6	BEAT ME (J&R Music)
5	5	5	LOW NO LIMIT (J&R Music)	43	43	7	THEY'RE COMING FROM THE SOUTH (J&R Music)
6	6	6	SHOW ME LOVE (J&R Music)	44	42	8	THEY'RE COMING FROM THE SOUTH (J&R Music)
7	7	7	ALICE 123 (J&R Music)	45	41	9	THEY'RE COMING FROM THE SOUTH (J&R Music)
8	8	8	SOMETHING'S GONN GO (J&R Music)	46	40	10	THEY'RE COMING FROM THE SOUTH (J&R Music)
9	9	9	LOW NO LIMIT (J&R Music)	47	39	11	THEY'RE COMING FROM THE SOUTH (J&R Music)
10	10	10	IF I HAD NO LOVE (J&R Music)	48	38	12	THEY'RE COMING FROM THE SOUTH (J&R Music)
11	11	11	WHOM? (THAT IT BE) (J&R Music)	49	37	13	THEY'RE COMING FROM THE SOUTH (J&R Music)
12	12	12	GET IT UP (J&R Music)	50	36	14	THEY'RE COMING FROM THE SOUTH (J&R Music)
13	13	13	IF I HAD NO LOVE (J&R Music)	51	35	15	THEY'RE COMING FROM THE SOUTH (J&R Music)
14	14	14	IF I HAD NO LOVE (J&R Music)	52	34	16	THEY'RE COMING FROM THE SOUTH (J&R Music)
15	15	15	IF I HAD NO LOVE (J&R Music)	53	33	17	THEY'RE COMING FROM THE SOUTH (J&R Music)
16	16	16	IF I HAD NO LOVE (J&R Music)	54	32	18	THEY'RE COMING FROM THE SOUTH (J&R Music)
17	17	17	IF I HAD NO LOVE (J&R Music)	55	31	19	THEY'RE COMING FROM THE SOUTH (J&R Music)
18	18	18	IF I HAD NO LOVE (J&R Music)	56	30	20	THEY'RE COMING FROM THE SOUTH (J&R Music)
19	19	19	IF I HAD NO LOVE (J&R Music)	57	29	21	THEY'RE COMING FROM THE SOUTH (J&R Music)
20	20	20	IF I HAD NO LOVE (J&R Music)	58	28	22	THEY'RE COMING FROM THE SOUTH (J&R Music)
21	21	21	IF I HAD NO LOVE (J&R Music)	59	27	23	THEY'RE COMING FROM THE SOUTH (J&R Music)
22	22	22	IF I HAD NO LOVE (J&R Music)	60	26	24	THEY'RE COMING FROM THE SOUTH (J&R Music)
23	23	23	IF I HAD NO LOVE (J&R Music)	61	25	25	THEY'RE COMING FROM THE SOUTH (J&R Music)
24	24	24	IF I HAD NO LOVE (J&R Music)	62	24	26	THEY'RE COMING FROM THE SOUTH (J&R Music)
25	25	25	IF I HAD NO LOVE (J&R Music)	63	23	27	THEY'RE COMING FROM THE SOUTH (J&R Music)
26	26	26	IF I HAD NO LOVE (J&R Music)	64	22	28	THEY'RE COMING FROM THE SOUTH (J&R Music)
27	27	27	IF I HAD NO LOVE (J&R Music)	65	21	29	THEY'RE COMING FROM THE SOUTH (J&R Music)
28	28	28	IF I HAD NO LOVE (J&R Music)	66	20	30	THEY'RE COMING FROM THE SOUTH (J&R Music)
29	29	29	IF I HAD NO LOVE (J&R Music)	67	19	31	THEY'RE COMING FROM THE SOUTH (J&R Music)
30	30	30	IF I HAD NO LOVE (J&R Music)	68	18	32	THEY'RE COMING FROM THE SOUTH (J&R Music)
31	31	31	IF I HAD NO LOVE (J&R Music)	69	17	33	THEY'RE COMING FROM THE SOUTH (J&R Music)
32	32	32	IF I HAD NO LOVE (J&R Music)	70	16	34	THEY'RE COMING FROM THE SOUTH (J&R Music)
33	33	33	IF I HAD NO LOVE (J&R Music)	71	15	35	THEY'RE COMING FROM THE SOUTH (J&R Music)
34	34	34	IF I HAD NO LOVE (J&R Music)	72	14	36	THEY'RE COMING FROM THE SOUTH (J&R Music)
35	35	35	IF I HAD NO LOVE (J&R Music)	73	13	37	THEY'RE COMING FROM THE SOUTH (J&R Music)
36	36	36	IF I HAD NO LOVE (J&R Music)	74	12	38	THEY'RE COMING FROM THE SOUTH (J&R Music)
37	37	37	IF I HAD NO LOVE (J&R Music)	75	11	39	THEY'RE COMING FROM THE SOUTH (J&R Music)
38	38	38	IF I HAD NO LOVE (J&R Music)	76	10	40	THEY'RE COMING FROM THE SOUTH (J&R Music)
39	39	39	IF I HAD NO LOVE (J&R Music)	77	9	41	THEY'RE COMING FROM THE SOUTH (J&R Music)
40	40	40	IF I HAD NO LOVE (J&R Music)	78	8	42	THEY'RE COMING FROM THE SOUTH (J&R Music)

Tracks moving up the chart with single gains: © 1993, Billboard/RTI Communications.

R&B RADIO RECURRENT MONITOR

1	1	1	IF I HAD NO LOVE (J&R Music)
2	2	2	IF I HAD NO LOVE (J&R Music)
3	3	3	IF I HAD NO LOVE (J&R Music)
4	4	4	IF I HAD NO LOVE (J&R Music)
5	5	5	IF I HAD NO LOVE (J&R Music)
6	6	6	IF I HAD NO LOVE (J&R Music)
7	7	7	IF I HAD NO LOVE (J&R Music)
8	8	8	IF I HAD NO LOVE (J&R Music)
9	9	9	IF I HAD NO LOVE (J&R Music)
10	10	10	IF I HAD NO LOVE (J&R Music)
11	11	11	IF I HAD NO LOVE (J&R Music)
12	12	12	IF I HAD NO LOVE (J&R Music)
13	13	13	IF I HAD NO LOVE (J&R Music)
14	14	14	IF I HAD NO LOVE (J&R Music)
15	15	15	IF I HAD NO LOVE (J&R Music)
16	16	16	IF I HAD NO LOVE (J&R Music)
17	17	17	IF I HAD NO LOVE (J&R Music)
18	18	18	IF I HAD NO LOVE (J&R Music)
19	19	19	IF I HAD NO LOVE (J&R Music)
20	20	20	IF I HAD NO LOVE (J&R Music)
21	21	21	IF I HAD NO LOVE (J&R Music)
22	22	22	IF I HAD NO LOVE (J&R Music)
23	23	23	IF I HAD NO LOVE (J&R Music)
24	24	24	IF I HAD NO LOVE (J&R Music)
25	25	25	IF I HAD NO LOVE (J&R Music)
26	26	26	IF I HAD NO LOVE (J&R Music)
27	27	27	IF I HAD NO LOVE (J&R Music)
28	28	28	IF I HAD NO LOVE (J&R Music)
29	29	29	IF I HAD NO LOVE (J&R Music)
30	30	30	IF I HAD NO LOVE (J&R Music)
31	31	31	IF I HAD NO LOVE (J&R Music)
32	32	32	IF I HAD NO LOVE (J&R Music)
33	33	33	IF I HAD NO LOVE (J&R Music)
34	34	34	IF I HAD NO LOVE (J&R Music)
35	35	35	IF I HAD NO LOVE (J&R Music)
36	36	36	IF I HAD NO LOVE (J&R Music)
37	37	37	IF I HAD NO LOVE (J&R Music)
38	38	38	IF I HAD NO LOVE (J&R Music)
39	39	39	IF I HAD NO LOVE (J&R Music)
40	40	40	IF I HAD NO LOVE (J&R Music)

Records are listed which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

1	1	1	IF I HAD NO LOVE (J&R Music)
2	2	2	IF I HAD NO LOVE (J&R Music)
3	3	3	IF I HAD NO LOVE (J&R Music)
4	4	4	IF I HAD NO LOVE (J&R Music)
5	5	5	IF I HAD NO LOVE (J&R Music)
6	6	6	IF I HAD NO LOVE (J&R Music)
7	7	7	IF I HAD NO LOVE (J&R Music)
8	8	8	IF I HAD NO LOVE (J&R Music)
9	9	9	IF I HAD NO LOVE (J&R Music)
10	10	10	IF I HAD NO LOVE (J&R Music)
11	11	11	IF I HAD NO LOVE (J&R Music)
12	12	12	IF I HAD NO LOVE (J&R Music)
13	13	13	IF I HAD NO LOVE (J&R Music)
14	14	14	IF I HAD NO LOVE (J&R Music)
15	15	15	IF I HAD NO LOVE (J&R Music)
16	16	16	IF I HAD NO LOVE (J&R Music)
17	17	17	IF I HAD NO LOVE (J&R Music)
18	18	18	IF I HAD NO LOVE (J&R Music)
19	19	19	IF I HAD NO LOVE (J&R Music)
20	20	20	IF I HAD NO LOVE (J&R Music)
21	21	21	IF I HAD NO LOVE (J&R Music)
22	22	22	IF I HAD NO LOVE (J&R Music)
23	23	23	IF I HAD NO LOVE (J&R Music)
24	24	24	IF I HAD NO LOVE (J&R Music)
25	25	25	IF I HAD NO LOVE (J&R Music)
26	26	26	IF I HAD NO LOVE (J&R Music)
27	27	27	IF I HAD NO LOVE (J&R Music)
28	28	28	IF I HAD NO LOVE (J&R Music)
29	29	29	IF I HAD NO LOVE (J&R Music)
30	30	30	IF I HAD NO LOVE (J&R Music)
31	31	31	IF I HAD NO LOVE (J&R Music)
32	32	32	IF I HAD NO LOVE (J&R Music)
33	33	33	IF I HAD NO LOVE (J&R Music)
34	34	34	IF I HAD NO LOVE (J&R Music)
35	35	35	IF I HAD NO LOVE (J&R Music)
36	36	36	IF I HAD NO LOVE (J&R Music)
37	37	37	IF I HAD NO LOVE (J&R Music)
38	38	38	IF I HAD NO LOVE (J&R Music)
39	39	39	IF I HAD NO LOVE (J&R Music)
40	40	40	IF I HAD NO LOVE (J&R Music)

R&B Singles Sales

Compiled from a national mail-order survey of 1,000 (approx) of sales supplied by R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the R&B Singles chart.

THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK R&B MON	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)		
	NO. 1		NO. 1		NO. 1		
38	27	24	IF I HAD NO LOVE (J&R Music)	38	27	24	IF I HAD NO LOVE (J&R Music)
39	28	25	IF I HAD NO LOVE (J&R Music)	39	28	25	IF I HAD NO LOVE (J&R Music)
40	29	26	IF I HAD NO LOVE (J&R Music)	40	29	26	IF I HAD NO LOVE (J&R Music)
41	30	27	IF I HAD NO LOVE (J&R Music)	41	30	27	IF I HAD NO LOVE (J&R Music)
42	31	28	IF I HAD NO LOVE (J&R Music)	42	31	28	IF I HAD NO LOVE (J&R Music)
43	32	29	IF I HAD NO LOVE (J&R Music)	43	32	29	IF I HAD NO LOVE (J&R Music)
44	33	30	IF I HAD NO LOVE (J&R Music)	44	33	30	IF I HAD NO LOVE (J&R Music)
45	34	31	IF I HAD NO LOVE (J&R Music)	45	34	31	IF I HAD NO LOVE (J&R Music)
46	35	32	IF I HAD NO LOVE (J&R Music)	46	35	32	IF I HAD NO LOVE (J&R Music)
47	36	33	IF I HAD NO LOVE (J&R Music)	47	36	33	IF I HAD NO LOVE (J&R Music)
48	37	34	IF I HAD NO LOVE (J&R Music)	48	37	34	IF I HAD NO LOVE (J&R Music)
49	38	35	IF I HAD NO LOVE (J&R Music)	49	38	35	IF I HAD NO LOVE (J&R Music)
50	39	36	IF I HAD NO LOVE (J&R Music)	50	39	36	IF I HAD NO LOVE (J&R Music)
51	40	37	IF I HAD NO LOVE (J&R Music)	51	40	37	IF I HAD NO LOVE (J&R Music)
52	41	38	IF I HAD NO LOVE (J&R Music)	52	41	38	IF I HAD NO LOVE (J&R Music)
53	42	39	IF I HAD NO LOVE (J&R Music)	53	42	39	IF I HAD NO LOVE (J&R Music)
54	43	40	IF I HAD NO LOVE (J&R Music)	54	43	40	IF I HAD NO LOVE (J&R Music)
55	44	41	IF I HAD NO LOVE (J&R Music)	55	44	41	IF I HAD NO LOVE (J&R Music)
56	45	42	IF I HAD NO LOVE (J&R Music)	56	45	42	IF I HAD NO LOVE (J&R Music)
57	46	43	IF I HAD NO LOVE (J&R Music)	57	46	43	IF I HAD NO LOVE (J&R Music)
58	47	44	IF I HAD NO LOVE (J&R Music)	58	47	44	IF I HAD NO LOVE (J&R Music)
59	48	45	IF I HAD NO LOVE (J&R Music)	59	48	45	IF I HAD NO LOVE (J&R Music)
60	49	46	IF I HAD NO LOVE (J&R Music)	60	49	46	IF I HAD NO LOVE (J&R Music)
61	50	47	IF I HAD NO LOVE (J&R Music)	61	50	47	IF I HAD NO LOVE (J&R Music)
62	51	48	IF I HAD NO LOVE (J&R Music)	62	51	48	IF I HAD NO LOVE (J&R Music)
63	52	49	IF I HAD NO LOVE (J&R Music)	63	52	49	IF I HAD NO LOVE (J&R Music)
64	53	50	IF I HAD NO LOVE (J&R Music)	64	53	50	IF I HAD NO LOVE (J&R Music)
65	54	51	IF I HAD NO LOVE (J&R Music)	65	54	51	IF I HAD NO LOVE (J&R Music)
66	55	52	IF I HAD NO LOVE (J&R Music)	66	55	52	IF I HAD NO LOVE (J&R Music)
67	56	53	IF I HAD NO LOVE (J&R Music)	67	56	53	IF I HAD NO LOVE (J&R Music)
68	57	54	IF I HAD NO LOVE (J&R Music)	68	57	54	IF I HAD NO LOVE (J&R Music)
69	58	55	IF I HAD NO LOVE (J&R Music)	69	58	55	IF I HAD NO LOVE (J&R Music)
70	59	56	IF I HAD NO LOVE (J&R Music)	70	59	56	IF I HAD NO LOVE (J&R Music)
71	60	57	IF I HAD NO LOVE (J&R Music)	71	60	57	IF I HAD NO LOVE (J&R Music)
72	61	58	IF I HAD NO LOVE (J&R Music)	72	61	58	IF I HAD NO LOVE (J&R Music)
73	62	59	IF I HAD NO LOVE (J&R Music)	73	62	59	IF I HAD NO LOVE (J&R Music)
74	63	60	IF I HAD NO LOVE (J&R Music)	74	63	60	IF I HAD NO LOVE (J&R Music)
75	64	61	IF I HAD NO LOVE (J&R Music)	75	64	61	IF I HAD NO LOVE (J&R Music)
76	65	62	IF I HAD NO LOVE (J&R Music)	76	65	62	IF I HAD NO LOVE (J&R Music)
77	66	63	IF I HAD NO LOVE (J&R Music)	77	66	63	IF I HAD NO LOVE (J&R Music)
78	67	64	IF I HAD NO LOVE (J&R Music)	78	67	64	IF I HAD NO LOVE (J&R Music)
79	68	65	IF I HAD NO LOVE (J&R Music)	79	68	65	IF I HAD NO LOVE (J&R Music)
80	69	66	IF I HAD NO LOVE (J&R Music)	80	69	66	IF I HAD NO LOVE (J&R Music)

Singles with increasing sales: © 1993, Billboard/RTI Communications and SoundScan, Inc.

Billboard ® **TOP R&B ALBUMS**
FOR WEEK ENDING JULY 10, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY *SoundScan*

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM NAME/DESCRIPTION (TITLE, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
*** No. 1 ***						
3 weeks at No. 1						
1	1	1	5	SOUNDTRACK (IVE \$104.95/CD \$104.95)	3 MENACE IS SOCIETY	1
8	8	2	6	JANET JACKSON (WGN \$78.95/CD \$78.95)	JANET	1
8	8	8	6	LUTHER VANDROSS (EPC \$52.93/CD \$50.95/CD \$50.95)	NEVER LET ME GO	3
4	4	5	20	DR. DRE & MC YONKE (MONTEGROSS \$72.99/CD \$72.99)	THE CHRONIC	1
*** HOT SHOT DEBUT ***						
(5)	NEW ▶	1	1	TONY! TONY! TONY! (EPC \$43.99/CD \$43.99)	SOME OF SOUL	5
(8)	NEW ▶	1	1	BELL BIV DEVOE (MCA \$24.95/CD \$24.95)	HOTIC MAC	5
7	6	7	35	SWA (A&M \$66.74/CD \$63.95)	IT'S ABOUT TIME	2
8	5	4	3	JOHNNY GILL (MCA \$35.95/CD \$35.95)	PROMOCATIVE	4
6	7	6	5	BOSS MALCOLM (SUNCOAST \$24.95/CD \$24.95)	BORN GANSTAZ	3
10	10	13	13	ONX (A&M \$50.95/CD \$49.95/CD \$49.95)	BACDOPFUM	1
11	9	8	12	H-TOWN & LUNE (J&R \$66.95/CD \$66.95)	FEVER FOR FLAVOR	1
12	11	9	14	LEVET (ATLANTIC \$24.95/CD \$24.95)	FOR REAL THO	5
*** GREATEST GAINER ***						
(13)	17	—	2	TINA TURNER (WEA \$24.95/CD \$24.95)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	13
14	12	11	34	SADIE & P (EPC \$37.70/CD \$35.95)	LOVE, DELUXE	2
15	13	14	32	KENNY G & ARISTA (ARISTA \$24.95/CD \$24.95)	BREATHLESS	2
16	15	12	32	SILVA (A&M \$34.95/CD \$34.95)	LOVE CONTROL	1
(17)	NEW ▶	1	1	MC LYTE (FIRST PRODUCTIONS \$22.95/CD \$22.95)	AIN'T NO OTHER	17
18	9	—	2	LUNE LUNE (2007 \$24.95/CD \$24.95)	IN THE MAZE	8
19	14	—	2	NATALIE COLE (EPC \$24.95/CD \$24.95)	TAKE A LOOK	4
20	18	13	19	2PAC (INTERSCOPE \$22.95/CD \$22.95)	STRICTLY A MY AL.G. & C.	4
(21)	NEW ▶	1	1	YO-YO DUTCH (WEA \$24.95/CD \$24.95)	YOU BETTER ASK SOMBODY	21
22	16	15	32	SOUNDTRACK & A (ARISTA \$24.95/CD \$24.95)	THE BOYFRIEND	2
23	20	18	12	GETO BOYS (R&B \$24.95/CD \$24.95)	TILL DEATH DO US PART	1
24	22	19	12	INTRO (ATLANTIC \$24.95/CD \$24.95)	INTRO	14
25	23	28	38	CHANTE MOORE (J&R \$24.95/CD \$24.95)	PRECIOUS	20
26	21	22	15	95 SOUTH (WEA \$24.95/CD \$24.95)	GUARD CITY KNOCK	20
27	27	24	14	L.L. COOL J (DEF JAYMAY \$24.95/CD \$24.95)	14 SHOTS TO THE DOME	17
28	28	17	4	THE ARTISTS (J&R \$24.95/CD \$24.95)	UPHOLSTERY UNFOLDED	17
29	25	20	8	MC BREED (WEA \$24.95/CD \$24.95)	THE NEW BREED	16
30	26	24	6	GURU (CAPTAIN \$24.95/CD \$24.95)	JAZZMATAZZ VOLUME 1	15
31	24	18	5	BIG DADDY KANE (COLD CHILLI \$24.95/CD \$24.95)	LOOKS LIKE A JOB FOR...	14
32	28	8	5	WALTER & SCOTTY (CAPTAIN \$24.95/CD \$24.95)	MY BROTHERS REAPER	16
33	29	26	19	REGINA BELLA (COLUMBIA \$24.95/CD \$24.95)	PASSION	12
34	31	30	29	SHOW & LATEST (SUNCOAST \$24.95/CD \$24.95)	12 INCHES OF SNOW	12
(35)	NEW ▶	1	1	ICE CUBE & THE ARTISTS (J&R \$24.95/CD \$24.95)	WHAT'S THE 411	1
36	30	29	48	MARY J. BLISS & P (J&R \$24.95/CD \$24.95)	JADE	1
37	35	34	32	JADE (J&R \$24.95/CD \$24.95)	JADE	1
38	38	27	38	SHAL & LORIS (WEA \$24.95/CD \$24.95)	IF I EVER FALL IN LOVE	3
(39)	NEW ▶	1	1	BRIAN MCINTOSH (WEA \$24.95/CD \$24.95)	BRIAN MCINTOSH	20
40	37	27	26	THE PHANTOM (WEA \$24.95/CD \$24.95)	BEZARDE RIDE THE PHANTOM	2
41	37	32	26	BLOODS & CRIPS (SUNCOAST \$24.95/CD \$24.95)	BLOOD ON WAX	1
42	37	28	6	RUN-DMC & P (WEA \$24.95/CD \$24.95)	DOWN WITH THE KING	1
(43)	NEW ▶	1	1	RE BEARKE (EPC \$24.95/CD \$24.95)	ALL SAMPLES CLEARED	43
44	34	31	26	CHRISTOPHER WILLIAMS (UNION \$27.95/CD \$24.95)	CHANGES	12
45	35	36	6	STH WARD BOYZ (A&M \$38.95/CD \$35.95)	QDETTO DOPE	19
46	44	37	13	LORDS OF THE UNDERGROUND (WEA \$24.95/CD \$24.95)	HERE COME THE LORDS	13
47	42	35	19	NAUJAY BY NATURE (A&M \$24.95/CD \$24.95)	13 NAUGHTY IN	1
48	48	39	81	MICHAEL JACKSON & P (EPC \$44.95/CD \$39.95/CD \$39.95)	DANGEROUS	1
49	41	46	24	DUICE (WEA \$17.00/SBL \$19.95/CD \$19.95)	DAZZY DUNGS	26
(50)	NEW ▶	1	1	GEORGE BENSON (WARNER BROS. \$24.95/CD \$24.95)	LOW REMEMBERS	50
51	50	40	14	P. M. DAWN (EPC \$27.95/CD \$24.95/CD \$24.95)	THE RUSS ALBUM	7
(52)	NEW ▶	1	1	AUNGEL BROTHERS (WARNER BROS. \$26.77/CD \$24.95)	J. BELL WIT THE REMEDY	52
53	41	42	8	ALICE BUSHONG (COLUMBIA \$24.95/CD \$24.95)	THIS TIME AROUND	39
54	41	42	8	INNER CIRCLE (MC METATATICS \$27.95/CD \$24.95)	BIG BOYS	41
(55)	56	73	37	RACHELLE FERRELL (WARNER BROTHERS \$24.95/CD \$24.95)	RACHELLE FERRELL	34
56	50	51	13	RODNEY O & JOE COOLEY (PISCOPIC \$10.99/CD \$9.95/CD \$9.95)	F-X NEW YORK	56
(57)	NEW ▶	1	1	INTELLIGENT HOCULUM (PISCOPIC \$24.95/CD \$24.95)	TRAGEDY SAGA OF A HOODLOOM	57
58	53	43	22	PAPERBOY & WEST PAPERBOY (2012 \$24.95/CD \$24.95)	NINE YAKS	58
6	58	44	20	QIGABLE PLANETS (PISCOPIC \$24.95/CD \$24.95)	REACHIN' (AN UNREPAINTED OF TIME AND SPACE)	5
60	55	57	19	KIRK WUILLIAM (COLUMBIA \$49.95/CD \$24.95/CD \$24.95)	CACHE	42
(61)	68	68	6	CAMEO (WEA \$14.95/CD \$14.95/CD \$14.95)	THE BEST OF CAMEO	44
*** PACESETTER ***						
(62)	70	83	6	CON FUNK SHUN (WEA \$24.95/CD \$24.95)	THE BEST OF CON FUNK SHUN	43
63	54	65	7	LEE RITTENDORF (EPC \$24.95/CD \$24.95)	YES BOUND	54
64	51	48	65	ARRESTED DEVELOPMENT (WEA \$24.95/CD \$24.95)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... A	51
65	49	47	10	SPINNAKOR (SPINNAKOR \$24.95/CD \$24.95)	WHO'S THE MAN?	49
66	68	53	25	BIG BUI (EPC \$24.95/CD \$24.95)	COMIN' AT CHA	66
67	57	54	24	HEAVY O & THE BOYS (UNION \$27.95/CD \$24.95)	WHUT? THE ALBUM	57
(68)	73	76	38	REDMAN (A&M \$29.95/CD \$24.95/CD \$24.95)	WHUT? THE ALBUM	73
69	56	58	51	VEN AT LARGE (EPC \$24.95/CD \$24.95)	WHUT? THE ALBUM	56
70	52	50	8	MUMKATZ (MUMKATZ \$24.95/CD \$24.95)	WHUT? THE ALBUM	52
(71)	NEW ▶	1	1	VERTICAL HOLD (A&M \$24.95/CD \$24.95)	A MATTER OF TIME	71
(72)	79	39	19	KAR STREET (KNOX \$24.95/CD \$24.95)	RE-AGAIN	19
(73)	80	32	21	ABOVE THE LAW (INTERSCOPE \$24.95/CD \$24.95)	BLACK MAFIA	6
74	59	52	6	MARTA KANE (INTERSCOPE \$24.95/CD \$24.95)	SLAUGHTERHOUSE	59
(75)	NEW ▶	1	1	ART. PLOT (ART. PLOT \$24.95/CD \$24.95)	A STRAIGHT TO THE POINT	75
76	75	67	20	R.B.L. POSSER (R.B.L. POSSER \$24.95/CD \$24.95)	LESSON TO BE LEARNED	76
(77)	90	98	91	CYPRESS HILL (A&M \$24.95/CD \$24.95)	CYPRESS HILL	4
78	67	66	44	BOBBY BROWN (A&M \$24.95/CD \$24.95)	BOBBY	1
79	64	56	110	BOYZ II MEN (A&M \$24.95/CD \$24.95)	COOL, HIGH & HANGIN'	64
80	78	94	14	JOE SAMPLE (WARNER BROS. \$24.95/CD \$24.95)	INVITATION	43
81	69	62	13	DAN YOUNG (EPC \$24.95/CD \$24.95)	SITTY ON SOME OTHER PHAT	22
82	61	49	10	DA BANGKAYS (EPC \$24.95/CD \$24.95)	THE AFTERMATH	75
83	66	54	49	AFTER 7 (EPC \$24.95/CD \$24.95)	TAKIN' MY TIME	66
84	81	81	3	PIECES OF A DREAM (WARNER BROS. \$24.95/CD \$24.95)	IN FLIGHT	81
85	84	91	3	CHAKA DEMUS & FLERS (WARNER BROS. \$24.95/CD \$24.95)	ALL SHE WROTE	84
86	76	64	66	EN VOIGUE & P (EPC \$24.95/CD \$24.95)	FUNKY YAKS	86
(87)	NEW ▶	1	1	JEFF LORBER (WEA \$24.95/CD \$24.95)	WORTHY	87
(88)	NEW ▶	1	1	B.B. KING (WEA \$24.95/CD \$24.95)	BLUES SUMMIT	88
89	71	69	52	SOUNDTRACK & P (EPC \$24.95/CD \$24.95)	BOOMERANG	71
90	62	63	33	UNDERGROUND KUNG FU (EPC \$24.95/CD \$24.95)	TOO HARD TO SWALLOW	70
91	65	60	19	B-LEGIT (SARVE \$24.95/CD \$24.95)	1979N' TO GET A BUCK	41
92	95	95	24	PRINCE MARQUEE & THE SOUL CONVENTION (EPC \$24.95/CD \$24.95)	FREE	47
93	83	60	13	RAY CHARLES (WARNER BROS. \$24.95/CD \$24.95)	MY WORLD	53
(94)	RE-ENTR	32	32	PORTRAIT (CAPTAIN \$24.95/CD \$24.95)	PORTRAIT	16
95	82	77	20	ALEXANDER O'NEAL (WARNER BROS. \$24.95/CD \$24.95)	LOVE MAKES NO SHAME	82
96	99	87	34	COMPTON'S MOST WANTED (EPC \$24.95/CD \$24.95)	MUSIC TO SHREVE	20
97	95	—	4	BAR-KAYS (EPC \$24.95/CD \$24.95)	THE BEST OF BAR-KAYS	97
98	74	61	6	VARIOUS ARTISTS (EPC \$24.95/CD \$24.95)	HOLL WIT THIS FLAVA	29
99	89	—	1	NATALIE COLE (EPC \$24.95/CD \$24.95)	UNFORGETTABLE	5
100	88	75	7	HALF PINT (ON TOP \$24.95/CD \$24.95)	WATCH ME GROW	88

* Always with the greatest sales gains this week. ▲ Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Facemeter indicates biggest percentage growth. Heatseeker impact are hits removed from Heatseekers this week. © 1993, Billboard/World Communications, and SoundScan, Inc.

FANS GET TASTE OF FLAVOR UNIT

(Continued from page 15)

promotions at Tommy Boy Records, Warren-Celestine wears many caps at Flavor Unit. "My first responsibilities included creating a staff and establishing corporate policies," she says. "I was able to use my Tommy Boy experience as a model for setting up Flavor Unit." Warren-Celestine has also worked at Solar and RCA Records, but it was her stint at Tommy Boy that introduced her to the workings of an independent label. "At Flavor Unit, everybody does about 20 different jobs. Our

publicist, Gwendolyn Quinn, often acts as our product manager as well. Everyone's job titles overlap into other areas."

Friends since high school, Latifah and Sha-Kim began Flavor Unit Management mainly because they were not comfortable with anyone else. "At the time, the only black management companies were Rush and Uptown. We didn't have anything to lose, so we decided to start our own," Sha-Kim says. "And at Flavor Unit we try to build businessmen first and art-

ists second—it takes only 20 minutes to be on stage, but it takes 20 days to get you there.”

Working well as an introduction to the Flavor Unit posse, "Roll Wit Tha Flava" is full of gritty funk and street attitude. Naughty By Nature protégés Rottin' Razkals roll like Mack trucks through "Enough Is Enough," while Latee ("Let Yourself Go") and Freddie Foxxx ("Rough Enough") bring the noise with their hardcore styles. Also, Bigga Sistas ("Sounds Of Fatness") and Leshaun ("Gim-

mie Head") deliver material that could be labeled provocative. "Epic has final approval on the artists we use," says Warren-Celestine. "But they also have a lot of confidence in Latifah and Sha-

According to Sha-Kim, Epic wasn't the only company interested in working with Flavor Unit. "There were a few other companies bidding, but we felt comfortable with Epic. Other labels already have large rap rosters, but at Epic there was no competition. We

needed a home and Epic seemed like the best place to be." Although the first solo project hasn't been decided, Sha-Kim says, "It could be Latee, Freddie Foxxx, or Bigga Sistas. Right now there's a buzz on Freddie Foxxx, but we still have to wait to decide.

"Over the years I've learned a lot from Monica Lynch at Tommy Boy," he continues, "but the problem with this business is that everyone wants to follow. At Flavor Unit Records we want to lead."



HOT ALBUMS: "Sons of Soul" by Tony! Toni! Toné! (Wing) narrowly beats out "Boogie Mac" by Bell Biv DeVoe (MCA) to be this week's Hot Shot Debut on the Top R&B Albums chart. It debuts at No. 11. Eleven new albums appear on the chart, six of which are rap albums. Biz Markie, always the co-median, named his current effort on Cold Chillin' "All Samples Cleared." It debuts at No. 43. The soundtrack from Tina Turner's biopic, "What's Love Got To Do With It," earns the Greatest Gainer for the largest increase in sales, and it advances 17-13.

HOT SINGLES: The top of the singles chart is beginning to change. Stevie Wonder's "Lately" is working for Jodeci (Uptown). The song is in the Top ten MTV Unplugged album, which is at No. 28. "Lately" leapt over "Whoomp! (There It Is)" by Tag Team (Life), 5-2, making strong gains in monitored airplay and sales. "Lately" ranks higher in radio points, but "Whoomp!" holds its position as the No. 1 R&B best seller. Since the difference in points is so small, anything could happen. In the next two weeks, look for a Tag Team video, which, if well done, could make a big difference.

HOT, HOT SINGLE: "Another Sad Love Song" by Toni Braxton (LaFace) zooms 27-17, gaining nearly 57% in total points. It is top five from four stations: WDCB Fayetteville, N.C.; WDCX Richmond, Va.; WBLK Buffalo, N.Y.; and WYNN-FM Baltimore. It is No. 1 in WDAS-FM Philadelphia. It is top 10 at six other stations. Sales increased 158% and it moves up on the singles sales chart 42-17.

"MENACE II SOCIETY" is a well-constructed soundtrack and that is reflected on the albums chart, where it holds at No. 1 for the third week. On the singles chart, "Unconditional Love," by Hi-Five, earns the Power/Pack/Airplay honors. It rises 29-21, increasing 25 in airplay. It is top 10 in airplay at three stations: KKDA-FM Dallas, WDRK Rochester, N.Y., and WAMO Pittsburgh. It is No. 1 at WROU Dayton. "Streets Up Menace," by M&M: E!ht makes sales gains, advancing to No. 55.

VAUGHN HARPER IS OFF THE AIR AT WBLK: Harper is the "Quiet Storm," and after 10 p.m. his show was New York radio for me. It was the second-highest-rated show in the market, based on the Winter Arbitron. Harper's magic is his ability to combine mellow music and humor. During his interviews with artists, some of whom were a surprise for his listeners, the warmth of his personality came across as strongly as if he were sitting next to you. Jerry Clifton, owner of New World Communications, is WBLK's new consultant and has added PD Mike Love in bringing a more youthful sound to the station. And so far, the station sounds pretty good during the day. Younger listeners are necessary to win a New York ratings battle, now that there are three stations playing pretty much the same music. But, at night, the sound of Vaughn Harper's velvety smooth Quiet Storm gave New York the full spectrum of black music. I don't get it, and I'm gonna miss you, Vaughn. David Lampell, general manager of WBLK, was not available for comment.

BUBBLING UNDER... HOT R&B SINGLES...

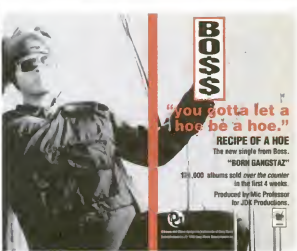
LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	SOMEBODY ELSE WILL CRY (LIVE LONG)	THE J. B. LEO (J&B)	1	1	SOMEbody ELSE WILL CRY (LIVE LONG)	THE J. B. LEO (J&B)
2	4	DROP DOWN (L.A.T.T.)	LOMMEL/FLORNOLO	15	16	PROTECT YA NECK (MUSIC)	WANG (J&B)
3	1	IF YOU EVER LEAVE ME (J&B)	THE J. B. LEO (J&B)	16	17	THAT'S WHAT MY GIRL ASKS... (MUSIC)	WANG (J&B)
4	10	SWEET, STICKY THING (MUSIC)	THE J. B. LEO (J&B)	17	22	DON'T LET IT GO TO YOUR HEAD (MUSIC)	WANG (J&B)
5	6	BOOM! BOOM! (MUSIC)	THE J. B. LEO (J&B)	18	19	WANG (J&B)	WANG (J&B)
6	5	DON'T HATE (MUSIC)	THE J. B. LEO (J&B)	19	20	WANG (J&B)	WANG (J&B)
7	1	AS IF WE NEVER MET (MUSIC)	THE J. B. LEO (J&B)	20	21	WANG (J&B)	WANG (J&B)
8	9	COLORS OF LOVE (L.A.T.T.)	LOMMEL/FLORNOLO	21	22	WANG (J&B)	WANG (J&B)
9	4	BURNEY (MUSIC)	THE J. B. LEO (J&B)	22	23	WANG (J&B)	WANG (J&B)
10	14	LET ME TURN YOU ON (MUSIC)	THE J. B. LEO (J&B)	23	24	WANG (J&B)	WANG (J&B)
11	2	EYE TO EYE (MUSIC)	THE J. B. LEO (J&B)	24	25	WANG (J&B)	WANG (J&B)
12	18	WANG (J&B)	WANG (J&B)	25	26	WANG (J&B)	WANG (J&B)
13	1	YOU BEEN PLAYED (MUSIC)	THE J. B. LEO (J&B)	26	27	WANG (J&B)	WANG (J&B)

SILAS MCCRAE (Continued from page 15)

he wanted Moore to be the first artist. After placing Moore with veteran producer/musician George Duke (who cut six tracks), Silas dispatched Moore to Chicago to work with writer/producer Larry Stewart, sent her to London to collaborate with Britain's Simon Law, and brought Russell Bennett and Belle Wynn in to do one song each. Silas also created visibility for Moore via her inclusion on the soundtrack for "House Party 2" (Moore and singer Keith Washington recorded the duet "Candlelight And You" for the album). Silas worked closely with Glen Lajeck, MCA's VP of artist development. "I wanted funk elegance, an artist who was classy, sophisticated, yet accessible," Moore's contract included a special fund for the purchase of a wardrobe for public and performing purposes. Key photographers and stylists were utilized and the video for "Love's Taken Over" was shot in Paris.

A series of showcases with Moore was held for Unit Distribution and MCA staff, retailers, radio programmers, and press in Atlanta, New York, Chicago, Atlantic City, and Los Angeles, according to Karen Kennedy, Silas Records' product manager. Simultaneously, "Love's Taken Over" was shipped to radio. Stations such as WHUR, Washington, D.C.; WILD Boston, and WBLK Buffalo, N.Y., were first on the single, according to A.D. Washington, senior VP of promotion and marketing at MCA's black music division. After three weeks, the record had been added at 63 stations. "It was all about convincing radio of our vision," Washington says. According to Silas, BET played a vital role in the artist development campaign for Moore. "The station covered her video shoots, her appearances at events like the launch party for Bobby Brown's music. She's appeared on 'Video Soul,' 'Video LP,' 'Screen Scene,' and 'Teen Summit.' Her concert special 'Candlelight And You' has been aired twice." Product manager Kennedy adds that a six-minute clip from the BET special also was seen on ABC-TV's "In Concert." Other key TV placements have included "Showtime At The Apollo," MTV's "Fate To Black," "Friday Night Videos," "Ebony," Jet Showcases, and the Forest Rere HBO special "Siria's Ride."

Moore's international profile also has started to develop. Producer Duke included Moore in his appearance at the Montreal Jazz Festival in August. She visited the UK in November, January, and March (performing in a sold-out crowd at London's Jazz Club), and she appeared at MIDEM in Cannes in January for a special Marvin Gaye tribute. Back in the U.S., the label is taking aim at top 40. "We've got pressure from AC and top 40 and major retailers coming out to see [Moore] perform even without a top 40 hit," says Silas' Sam Melendez. The label plans to release "What Do I Turn To" as a third single in early July. For Moore, the past year has been "hard work! I'd say that I love, everyone at Silas, MCA, and Fred [Moulin] have all gone a step further in making this a team effort. What's encouraged me the most has been the reaction of the public, connecting with people. It's incredible seeing an audience where people really know my music. It's amazing. I've dreamed of for a long time." A U.S. tour with a major act is currently in negotiation for the fall.



Billboard® FOR WEEK ENDING JULY 10, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					ARTIST
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CAREER & NUMBER OF BILLING WEEKS	ARTIST
***** No. 1 *****					
1	2	4	PASSIN' ME BY	DEE VOYD, VITO, MAXI JAM	THE PHAROSIDE 1 week at No. 1
2	4	6	SLAM	MC DUTCH, MC RALPHACE, 77003/303/303	MC ONYX
3	3	5	SIX FEET DEEP	MC DUTCH, MC RALPHACE, 77003/303/303	GETO BOYS
4	5	8	WHOOT, THERE IT IS	MC DUTCH, MC RALPHACE, 77003/303/303	95 SOUTH
5	10	14	BONNIE & CLIDE	MC DUTCH, MC RALPHACE, 77003/303/303	MC YOD
6	1	2	LOTS OF LOVIN'	MC DUTCH, MC RALPHACE, 77003/303/303	MC PETE ROCK & C.L. SMOOTH
7	12	10	WHERE I'M FROM	MC DUTCH, MC RALPHACE, 77003/303/303	MC OGDABE PLANETS
8	11	15	REIGN OF THE TEC	MC DUTCH, MC RALPHACE, 77003/303/303	MC THE BEATNUTS
9	17	23	40 BELOW TROPICAL I THINK...	MC DUTCH, MC RALPHACE, 77003/303/303	MC JUNGLE BROTHERS
10	9	10	TRIGGA GOTS NO HEART	MC DUTCH, MC RALPHACE, 77003/303/303	MC SPICE 1
11	6	1	HEAD OR GUT/WE GET BUZY	MC DUTCH, MC RALPHACE, 77003/303/303	MC ILLEGAL
12	20	21	HUMPS FOR THE BLVD.	MC DUTCH, MC RALPHACE, 77003/303/303	MC ROONEY D & JOE COOLEY
13	13	17	WHOOPIE (THERE IT IS)	MC DUTCH, MC RALPHACE, 77003/303/303	MC DR. DRE
14	24	—	BACK SEAT FOR MY JEEPTOWN COOKIES...	MC DUTCH, MC RALPHACE, 77003/303/303	MC L.L. COOL J.
15	7	3	CREWZ POP	MC DUTCH, MC RALPHACE, 77003/303/303	MC DA YOUNGSTARS
16	17	—	RUFFNECK	MC DUTCH, MC RALPHACE, 77003/303/303	MC MIC LITE
17	8	7	HOW U GET A RECORD DEAL	MC DUTCH, MC RALPHACE, 77003/303/303	MC BIG DADDY KANE
18	22	24	WHOOPIE (THERE IT IS)	MC DUTCH, MC RALPHACE, 77003/303/303	MC TEAM TAC
19	21	25	THIS IS IT/UP IT	MC DUTCH, MC RALPHACE, 77003/303/303	MC LIR QUE
20	14	20	HITTING SWITCHES	MC DUTCH, MC RALPHACE, 77003/303/303	MC ERICK SERMON
21	NEW	1	INSANE IN THE BRAIN/WHEN THE SH—T...	MC DUTCH, MC RALPHACE, 77003/303/303	MC CYPRESS HILL
22	25	28	TONGITS DA NIGHT	MC DUTCH, MC RALPHACE, 77003/303/303	MC REDMAN
23	NEW	1	CHIEF ROCKA	MC DUTCH, MC RALPHACE, 77003/303/303	MC LORDS OF THE UNDERGROUND
24	NEW	1	D-SHOT CALL	MC DUTCH, MC RALPHACE, 77003/303/303	MC GENERAL GRANT
25	15	11	DEEPER	MC DUTCH, MC RALPHACE, 77003/303/303	MC BOSS
26	16	19	AIN'T NO CRIME	MC DUTCH, MC RALPHACE, 77003/303/303	MC POSITIVE K
27	NEW	1	LET ME TURN YOU ON	MC DUTCH, MC RALPHACE, 77003/303/303	MC BIZ MARKIE
28	18	9	WHAT'S CHA GONNA DO	MC DUTCH, MC RALPHACE, 77003/303/303	MC HEAVY D & THE BOYZ
29	19	16	YALL SO STUPO	MC DUTCH, MC RALPHACE, 77003/303/303	MC SHABBA RANKS/QUEEN LATIFAH
30	30	27	VAN FULL OF PAKISTANS	MC DUTCH, MC RALPHACE, 77003/303/303	MC YALL SO STUPO

© Records with the greatest sales gains this week. * Interpolated availability. © Recording Industry Association of America (RIAA) certification for sales of 500,000 units. + RIAA certification for sales of 1 million units. (C) = Copyright. (M) = Master. (S) = Single. (T) = Track. (V) = Video. (W) = Wholesale. (X) = Export. (Y) = Other. (Z) = Other. (A) = Album. (B) = Box Set. (C) = CD. (D) = Cassette. (E) = EP. (F) = Full Length. (G) = Single. (H) = Single. (I) = Single. (J) = Single. (K) = Single. (L) = Single. (M) = Single. (N) = Single. (O) = Single. (P) = Single. (Q) = Single. (R) = Single. (S) = Single. (T) = Single. (U) = Single. (V) = Single. (W) = Single. (X) = Single. (Y) = Single. (Z) = Single. (A) = Single. (B) = Single. (C) = Single. (D) = Single. (E) = Single. (F) = Single. (G) = Single. (H) = Single. (I) = Single. (J) = Single. (K) = Single. (L) = Single. (M) = Single. (N) = Single. (O) = Single. (P) = Single. (Q) = Single. (R) = Single. (S) = Single. (T) = Single. 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Records with the greatest sales gains this week. * Indicates availability. ** Recording industry Association of America (RIAA) certification for sales of 500,000 copies. *** RIAA certification for sales of 1 million copies. Cashing in for cassette single. *Aspirin indicates cashing number is for cassette main-single, cassette single availability. CD Cassette single availability. CD Cassette main-single availability. CD Cassette main-single availability. CD Vinyl main-single availability. CD Cassette main-single availability. © 1993, Billboard/BPI Communications.

Club Tracks Prove Their Crossover Potential

IT'S TIME TO SERVE a big, juicy clue to some of the industry's needy.

A recent, heated discussion with an industry colleague left us with the feeling that it is once again time to sound the trumpet for those hard-working, creative citizens of the dance-music community who still are not getting the props they deserve.

While pondering the necessity for "crossover" (read: urban/pop) material on major-label albums by club-rooted acts, that colleague leveled a challenge: Name at least five producers who are capable of fitting a traditionally structured song around the kind of slammin' beats that would work equally well in club and radio settings.

We gaggled. Not from a lack of names, but because after so many years (and after making so much money for major labels), veterans like Arthur Baker, Steve Hurley, Cole & Cliviles, and Shep Pettibone are clearly still not afforded the credibility that songwriters and producers in pop, rock, and urban circles gain after one or two breakthrough records. Factor in young turks like Steve Anderson, Eric Kupper, David Anthony, George Purgie, Mike Pickering, and Tommy Musto, and you have the makings of a riot, wouldn't you say? And the truth is that there are *numerous* other creative talents we can add to this list—folks who are hustling for opportunities readily bestowed upon those outside the dance-music community.

Thank goodness some sectors of the mainstream have embraced dance technists. The music publishing arms of BMG, EMI, Virgin, and MCA have spent considerable time and money nurturing producers and mixers with the potential as composers and lyricists. As a result, Anderson is now starting to get as many song solicitations as he can before Dave Seaman are getting for remixes. The same can also be



by Larry Flick

said for Kupper, Frankie Knuckles, and Baker, who has penned several major top 40 hits.

Also, let's not forget folks like Lati Krunlund and Fredrick Jackson, both of whom are among those who focus solely on dance and rhythm-based pop songwriting. Krunlund penned Alison Limerick's now-classic "Where Love Lives" and Jackson co-wrote the CeCe Peniston smash "Finally." Are you shocked to learn that such creatures exist? We thought so.

Finally, do not be fooled into thinking that any of these writers are limited to house or disco compositions. A casual listen to "How Long," a Basement Boys tune on the upcoming Ultra Nate album is an appropriate illustration of the fact that a dance producer/writer can bring an indescribable (but totally tangible) vibe to funk, jack-wag, and hip-hop styles, making the record accessible to the mainstream. At the same time, these tunes are also beat- and break-savvy enough to get over in the clubs.

We're pleased to see that the industry-at-large is beginning to view club-born acts as viable and ready for mainstream growing. Now if only it would take a moment to pay respect to the minds behind the scenes that started the ball rolling in the first place. The well of talent is bottomless.

THE SINGLE LIFE: With woman-to-man relationships on sight right now that the editors of two uptight major news magazines recently tripped over each other to sign their

praises, the time seems right for an act like *Fem 2 Fem* to step forward.

In its posty-Critique debut single, "Switch," the Los Angeles-based, openly queer quintet whispers, belts, and spews sexual commands amid a storm of rolling piano riffs, urgent techno synths, and rough, thundering beats. This highly aggressive record was co-written and -produced by the act with Peter Rafelson, who co-wrote Madonna's "Open Your Heart." Moving beyond the intended titillation and minor shock value, the track is a noteworthy and appealing peak-hour entry, aided by sturdy percussion breaks and several crisp remixes.

It will be interesting to see how *Fem 2 Fem* fares on its forthcoming debut album, "Woman To Woman." In the meantime, viewers can look forward to a pictorial in *Playboy*. *Ooooo baby!*

Look for New York's E-Local Records to carve a nice niche in tribal territory with "The Bell Ringer," a producer/mixer who goes by the name *Tad Kid Chirica*. He strikes the perfect balance between the standard deep-house vibe necessary for across-the-board play and pumping, spine-crawling African bells and percussion. Add an assortment of interesting keyboard loops and haunting male chants, and you have a forcefully hard and sensual Jam Trax DJ's with a mind for adventure will find positively irresistible.

For a cool combo of rave, NRG, and house, you cannot go wrong with "Energy" by Slams (PWL, U.S.). A fast-n'fistive high-stepper that permeates with acidic synths and unobtrusive guitar licks. The track has a slick pop-sheer that works for crossover punters in search of a 2 Unlimited-style romp. Jocks, on the other hand, will chow on the caustic "La Comora Headless" mix and the hypnotic "Bite Of The Vulture" version. Those with a bad attitude toward producers *Stock & Waterman* may need to rethink their stance—this is fairly deep and credible stuff.

Starved for a little diva dishin'? Look no further than Jack & Jill's "You Make Me Feel (Mighty Real)" (Strictly Rhythm, New York). With an arched eyebrow, pursed lips, and gallons of shade, Frank Fuentes (aka Da'Wanna) chats and reads like a bitch-goddess over a bouncy, sax-lined house groove designed to keep that runway full of prancers for hours. The less enlightened will probably opt for the familiar-sounding Masters At Work mix, though we're quite fond of the act's own "World One" version. Back in its loveless!

How lucky is Epic to have the best single new-jill track? TLC has offered since "Ain't Too Proud To Beg?" They overflow with considerable vocal maturity and raw sex on their cover of the Time's underappreciated "Get It Up." This is a cut from the "Poetic Justice" soundtrack slinks along with rugged hip-hop beats and a purring lead vocal that leaves you in a tingling old sweat.



Rising From The Shadow. Elles Burchett of *The Shadow* performed the act's new single, "Women In The Shadow (The Only One)," a New York snapshot of Grand. The track, which was produced by Burchett with partner Heinrich Zwanher, has just been released by Pow Wow Records. The act is writing and shopping new material for an album deal. (Photo: Tina Paul)

The mixes all stick close to the original version's R&B tone, which is forgiven its exemplary quality. A genius effort that leaves us hotly anticipating the group's next project.

IID-BEATS: The ever-cool folks at Tribal America/L.R.S. Records bid to knock down a few of the backbiting barriers of the New York indie label scene with "Declaration Of Independents, Part One," a set that pays homage to some of the more influential labels and records over the past year. Essential for anyone with even a passing interest in house music, the set has original 12-inch mixes of future classics, such as "Samba" by House Of Gypsies (Freeze), "Hiccup" by Urbanized (Maz), and "I Feel Love" by Deep Voyage (Direct Hit). Kudos to the set's producer, Rob DiStefano, for a job well

done... Speaking of New York Indies... *Ernest Kohl* produces his first full-length album, "Project 4007," later this month. It'll be preceded by the single "It's Our Turn," a debatable, gospel-seasoned house with vocals by James Howard, Joe Wormley, and Lynette Smith. The track reflects the rest of the album, which weaves spiritually uplifting lyrics and catchy hooks into thick grooves. Majors, please take note... *Hi-NRG* maintainer *Ernest Kohl* is back on the boards with a jolting chipper cover of *Bassanova Williams'* "Save The Best For Last" (Leading Bay, U.K.). It's for the NRG purist exclusively, though pop and disco heads should check out the refracted version of his taste-late-80s anthem "To Save The Love." It leaves you wishing he would opt for more original material that better serves his sold baritone voice... *Media Italy* artist *Lance Ellington*, who has been setting DJs' hearts aflame recently with "Lost Our Love (Lonely)," has been picked up by *Big Beat Records*. New mixes of the single are forthcoming, and an album is in the early stages of development... *Sweden's* genius *Army Of Lovers* has made the move from *Glant Records* to *Polydor*. No word yet on when domestic product will be available, though an album is planned for late summer/early fall. Import hounds are already salivating over the juicy new single, "I Am," which sports five fine mixes... And if that's not enough cam to keep you happy, then brace yourself for the return of *Laura Branigan*. Ms. B's new Atlantic collection, "Over My Heart," is due within the next couple of months. Although the Phil Ramone-produced set drips with melodramatic ballads (pauze the Kleenex, hon), pop/NGR spinners will revel in "Love Your Girl." The track comes with fans-rave synths, a rapid disco beat, and that big, trembly voice. We're hoping for a promo 12-inch that will transform it into the peak-hour anthem it deserves to be.



Freedom Birds. Columbia rapper *Freedom Williams*, center, recently stopped by *Bentley's* in New York as part of a promotional trip across the U.S. in support of his current dance hit, "Voice Of Freedom." This week, the single advances to No. 11 on *Billboard*. (Photo: Tony Stone Worldwide) *Free* is also on the *Mez* Singles Sales chart at No. 43. Pictured, from left, are John Strazza, associate director of dance music promotion, Columbia; Williams; and DJ Darryl James.

Billboard Dance Breakouts

FOR WEEK ENDING JULY 10, 1993
CLUB PLAY

1. GIMME LUV OVAO MORALES & THE BAD NRG CLUB MIX
2. HOW DO YOU THINK YOU ARE SAINT I (LIVE) REMIXED BY THE SISTER SLIDERS
3. STEP IT UP STEREO MCD'S DE STREET
4. DO U FEEL I DO EDEM NRG
5. I FEEL LOVE COOKIE WATKINS

MAHI-SINGLES SALS

1. INDO SMOKE MATE GRIMM INC
2. LATELY JOEJOE UNIONS
3. WE ARE FAMILY/LOST IN MUSIC
4. STEP IT UP STEREO MCD'S DE STREET
5. I FEEL LOVE OVAO MORALES

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

*** No. 1 ***

1 week at No. 1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	GOTTA KNOW (YOUR NAME) AAA 0255	♦ MALAIKA
2	1	8	PLASTIC DANCERS EPIC 74992	♦ JAYDEE
3	4	8	U R THE BEST THING IRIDIANT 4085/SHANNAN BROS.	♦ DREAM
4	7	15	BACK TO MY ROOTS THIRTY 807 545	♦ RUPAUL
5	13	4	TURBULE DETAITS JAGGED 0165 5411	♦ WARNING
6	3	1	THAT'S THE WAY LOVE GOES VERNON 12845	♦ JANET JACKSON
7	12	19	BAD MOOD SM 33765/02	LONNIE GORDON
8	10	18	BOY POP SIRE 4085/SHANNAN BROS.	♦ BOOK OF LOVE
9	5	3	QUEENIE DAI 50305/01/EXTRA	♦ ETHYL MEATLOU
10	17	21	VOICE COLUMBIA 74948	MOI RAIN
11	15	20	SPINE OF FREEDOM COLUMBIA 74943	♦ FREEDOM WILLIAMS
12	13	17	GLAMMER GIRL SEPT 1001/AM	THE LOOK
13	21	27	RUNAROUND ICA 82542	MARTHA WASH
14	8	9	YOUR TOWN CINCO 74955	♦ DEACON BLUE
15	22	24	JUST CAN'T GET ENOUGH SONIC 2013/IMPACT	TRANSFORMER 2 FEATURING ASU
16	23	29	HEROIN CHRYSLIS 24805/02	♦ BILLY BOO
17	20	22	YOU MAKE ME HAPPY FREZZE 50034	COLD AUTOMATIC FEAT. THE DARRYL JAMES/DAVID ANTHONY PROJECT
18	9	9	RUDDY X VERNON 12845	♦ NENEH CHERRY
19	14	5	BUSHING HERNOLD 20048	LOMI CLARK
20	14	5	STAND ABOVE ME VERNON 12868	♦ M.O.D.
21	16	7	WE GOT IT UP EXTRA 56133	♦ THE PRODIGY
22	18	12	PHOREVER PEOPLE EPIC 74949	♦ THE SHAMEN
23	24	34	HYPMANIA SMASH 880 200	♦ LATOUR
24	11	10	REGRET QUEST 4070/SHANNAN BROS.	♦ NEW ORDER

*** POWER PICK ***

1 week at No. 1

26	38	—	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1 0563	♦ TAYLOR DAVE
27	28	31	GET FUNKY WITH ME MEDICINE 4085/SHANNAN BROS.	FIERCE PULING OYNE
28	33	43	I WILL CATCH U EPIC 74948	♦ NOKKO
29	24	14	CATCH ME SIRE 4070/SHANNAN BROS.	BETTY BOO
30	19	11	WHAT CAN YOU DO FOR ME LONDON 857 1033/PL	♦ UTM SANTIS
31	30	33	YOU GOT ME WORKIN' GREAT JAMES 530 425/01/AM	GLENN "SWEETIE" C. TOBY
32	31	35	BANG TO THE RHYTHM CAROLINE 2547	COLD SENSATION
33	37	46	THIRSTY DANCE RADICAL 12423/01/AM	♦ UNLIMITED
34	34	38	I HEART YOU RADICAL COLUMBIA 74945	♦ GEORGE LAMONG
35	42	—	KALLERPAPA WAS A ROLLING STONE HOLLYWOOD 64836/EXTRA	♦ GEORGE MICHAEL
36	32	26	SWEET HARMONY ATLANTIC 63795	♦ THE BELOVED
37	46	—	HUMAN BEHAVIOR EXTRA 56133	♦ GLOK
38	44	—	DRE DAY DEATH ROW 33270/IMPACT	♦ DR. DRE
39	44	—	LET ME IN EXTRA 56133	♦ SHANEHEAD

*** HOT SHOT DEBUT ***

1 week at No. 1

40	NEW ▶	1	CAN YOU FORGIVE ME AAA 92776/02	♦ PET SHOP BOYS
41	35	32	LOVE SENSATION DOUBLE 1 55070/01/AM	LOLAITA HOLLOWAY
42	41	45	PUT ME IN A TRANCE RADICAL 12418	APOTHEOSIS
43	48	—	3 LIVING IN THE PAST CHRYSLIS 401005/01/AM	♦ JETHRO TULL
44	36	36	I BELIEVE MOONSHINE MUSIC 55306	LUNATIC FRINGE
45	NEW ▶	3	HAPPY ICA 82568	♦ LEGACY OF SOUND
46	NEW ▶	3	LOOK GOOD HEAVENLY 1186	♦ JOHNNY P.
47	31	41	IN CHARGE CR1025	EL BARRO
48	26	15	PRESSURE USE COLUMBIA 74115	♦ SUNSCREAM
49	45	25	15 MORE AND MORE A 25028/IMPACT	♦ CAPTAIN HOLLYWOOD PROJECT
50	43	23	JUMP THEY SAY SHADE 50034	♦ DAVID BOEY

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORES AND ONE-STOP SALES REPORTS

*** No. 1 ***

2 weeks at No. 1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	MORE AND MORE AAA (IT) 01 251028/IMPACT	♦ CAPTAIN HOLLYWOOD PROJECT
2	3	7	BACK TO MY ROOTS THIRTY (IT) 01 2001/THIRTY BOY 545	♦ RUPAUL
3	5	8	PLASTIC DANCERS EPIC (IT) 01 74992	♦ JAYDEE
4	2	1	THAT'S THE WAY LOVE GOES (IT) 01 VERNON 12845	♦ JANET JACKSON
5	8	15	ONE DAY (IN IT) DEATH ROW 33270/IMPACT	♦ DR. DRE
6	4	10	SWEET LULLARY (IT) 01 EXTRA 56133	♦ DEEP FOREST
7	10	11	RUNAROUND (IN IT) 01 ICA 82542	MARTHA WASH
8	9	10	LOVE NO LIMIT (IN IT) 01 UPTOWN SARAKAWA	♦ MARY J. BLIGE
9	7	5	SHOW ME LOVE (IN IT) 01 SIRE 4070 101 10	♦ ROBIN S.
10	11	12	SLAM (IN IT) 01 JAYCHES 74882/02/AM	♦ ONYX
11	12	14	WHO'S THE MAN? (IN IT) 01 THIRTY BOY 536	♦ HOUSE OF PAIN
12	13	19	U R THE BEST THING (IT) 01 IRIDIANT 4085/SHANNAN BROS.	♦ DREAM
13	6	3	REGRET (IN IT) 01 QUEST 4070/SHANNAN BROS.	♦ NEW ORDER
14	19	22	WROOM! THERE IT IS! (IN IT) 01 DE LA FIVE 73003/BELLMARK	TAG TEAM
15	16	21	WALKING IN MY SHOES (IN IT) 01 MATEWEE 4085/SHANNAN BROS.	♦ DEFQUE MOOSE
16	25	30	I WILL CATCH U (IT) 01 EPIC 74948	♦ NOKKO
17	43	—	CAN'T GET ENOUGH OF YOUR LOVE (IN IT) 01 ARISTA 1 0563	♦ TAYLOR DAVE
18	31	—	IT'S ON (IN IT) 01 THIRTY BOY 560	♦ NAUGHTY BY NATURE
19	14	9	PASSIN' ME BY (IN IT) 01 DELOUS VINY 101 14/MS	♦ THE PHAROCIE
20	21	25	WHOO! THERE IT IS! (IN IT) 01 WYNN 01 5100/01/AM	♦ 95 SOUTH
21	26	31	HITTING SWITCHES (IT) UPTOWN 5444/AM	♦ ERICK SERMON
22	24	26	BOY POP (IT) 01 SIRE 4085/SHANNAN BROS.	♦ BOOK OF LOVE
23	18	15	KNOCKIN' DA BOOTS (IT) 01 LEMI 441	♦ H-TOWN
24	28	35	GOTTA KNOW (YOUR NAME) (IT) 01 AAA 0255	♦ MALAIKA
25	17	17	BAD BOYS (THEME FROM "COPS") (IT) 01 SIRE 807 00/AM	♦ INNER CIRCLE
26	15	20	RELIGION (IT) 01 EPIC 74939	FRONT 242
27	22	24	BABY BE MINE (IN IT) 01 ICA 82542	♦ BLACKSTREET
28	29	37	BUSHING (IT) 01 HERNOLD 20048	LOMI CLARK
29	30	33	WEAR (IT) 01 ICA 82521	♦ SWV
30	31	29	PRESSURE (IN IT) 01 COLUMBIA 74916	♦ SUNSCREAM

*** POWER PICK ***

1 week at No. 1

31	39	—	I LIKE IT (IT) 01 SIRE 807 00/AM	♦ JOMANDA
32	32	33	I WANT YOU BACKSTAYIN' HEART (IN IT) 01 COLUMBIA 74940	♦ GEORGE LAMONG
33	38	—	2 (IT) 01 ICA 82568	♦ LEGACY OF SOUND
34	35	41	DAZZY DUKS (IT) 01 BARR 3000/BELLMARK	♦ DUICE
35	41	—	BABY I'M YOURS (IN IT) 01 DE LA FIVE 73003/BELLMARK	♦ SHAN
36	27	13	RUDDY X (IT) 01 VERNON 12845	♦ NENEH CHERRY

*** HOT SHOT DEBUT ***

1 week at No. 1

37	NEW ▶	1	I GET AROUND (IN IT) 01 IMPACT 80036	2PAC
38	20	5	GO AWAY (IT) 01 EPIC 74943	♦ GLORIA ESTER
39	NEW ▶	1	PINK COOKIES...BACK SEAT (OF MY JEEP) (IN IT) 01 DR. JAGAL 74953/COLUMBIA	♦ L.L. COOL J.
40	NEW ▶	1	2 THE RHYTHM (IN IT) 01 ICA 12810	SOUND FACTORY
41	23	18	CATCH ME (IT) 01 SIRE 4085/SHANNAN BROS.	BETTY BOO
42	NEW ▶	1	WHAT'S UP FRONT (CAN ME ROCK) (IT) 01 JAY 42137	♦ FU-SHICKENS WITH SHAQUILLE O'NEAL
43	NEW ▶	1	VOICE OF FREEDOM (IN IT) 01 COLUMBIA 74943	♦ FREEDOM WILLIAMS
44	NEW ▶	1	LOVE SENSATION (IT) 01 DE LA FIVE 73003/BELLMARK	LOLAITA HOLLOWAY
45	NEW ▶	1	GET FUNKY WITH ME (IT) 01 MEDICINE 4085/SHANNAN BROS.	FIERCE PULING OYNE
46	NEW ▶	1	HOW I GET A RECOVER DEAL (IN IT) 01 DEEP LULLARY 4085/SHANNAN BROS.	♦ BIG DADDY MANN
47	NEW ▶	1	YOUR TOWN (IT) 01 CINCO 74955/01/AM	♦ DEACON BLUE
48	37	32	DEEPER (IN IT) 01 WESTHOUSE 74733/02/AM	♦ BOSS
49	42	45	PUSH THE FEELING ON (IN IT) 01 GREAT JAMES 530 425/01/AM	MSHCRAWLERS
50	40	30	CAN'T GET NO SLEEP (IN IT) 01 CUTTING 273	♦ MASTERS AT WORK FEATURING 2PAC

♦ Titles with the greatest sales or club play increase this week. ♦ Videotape availability. Carving (curved) is for cassette mini single, or vinyl mini single if cassette is unavailable. On sales chart: (M) Cassette mini single availability. (IT) Vinyl mini single availability. (C) CD mini single availability. © 1993, Billboard® Communications.

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MCA To Issue Final Twitty Album Single From 'Final Touches' Due July 15

NASHVILLE—MCA Records has tentatively set Aug. 31 as the release date for Conway Twitty's last studio album, "Final Touches." Twitty died June 5 at the age of 58.

Don Cook, Twitty, and his wife, Dee Henry, jointly produced the album.

The first single from the album, "I'm The Only Thing I'll Hold Against You," will be shipped July 15 and will go for reports at radio July 26.

MCA chairman Bruce Hinton says he made the decision to release the album in conjunction with Henry. He says they concluded the project should be handled as if Twitty were still alive.

"Conway was very proud of this album," a label spokesperson reports. "We were very excited about it. We had listened to it during our quarterly meeting in Tampa, and were coming up with plans for the release of it. He wanted this album to be heard, and he was excited about having a new

chance at radio."

In the weeks since his death, seven Twitty albums have resurfaced on the Top Country Catalog Albums chart, with "The Very Best Of Conway Twitty," a platinum-certified collection from MCA, leading the pack. (This title also made the Top Pop Catalog Albums listing.)

Four of the remaining Twitty titles also are on MCA. The other two are from Federal/Highland and Hollywood/Highland.

A source at Warner Bros. Records, Twitty's label from 1983-86, says the company has no plans so far for re-packaging and reissuing the artist's material.

K-tel currently is selling a package of two Twitty video albums by direct mail.

C. Paul Corbin, director of programming for TNN, says the network is interested in doing a salute to Twitty once the singer's estate is settled and there is clear access to his ma-

terial. Corbin adds that he doesn't expect to be able to compile and air such a special until next year.

Whether Twitty will be memorialized on the Country Music Assn.'s network awards show in September has yet to be decided, according to a spokesperson for the group.

It has always been a delicate matter when a label has to deal with the remaining music of an artist who has recently died. Releasing it can spark the charge of opportunism, not re-releasing it may be read as indifference.

Following the death of Keith Whitley in 1989, RCA created a music video to accompany the single, "It Ain't Nothin'." Subsequently, the label issued several more singles and an album of archival and previously unreleased material, "Kentucky Bluebird."

EDWARD MORRIS



Solid Gold Dancer. Following his Las Vegas performance, John Michael Montgomery accepts a gold record honoring his first album, "Life's A Dance." Leading the cheers is Montgomery's label chief, Atlantic Records VP/GM Rick Blackman.

It Took A Bit Longer (Two Hours), But Garth Sells Out 3rd In Dallas

BY EDWARD MORRIS

NASHVILLE—Garth Brooks has sold out his third and final show at the 66,000-seat Texas Stadium near Dallas, this one in just under two hours. The Houston show was sold out in about 90 minutes each.

The shows, which will be filmed for a television special and home video, will take place on the evenings of Sept. 23-25.

Linda Smith, who represents Glenn Smith Presents, the shows' promoter, says, "I think we're happy with the response. It took a little longer, but we felt like we satisfied the Dallas metropolitan this time."

The three shows in a row reflect Brooks' attempt to stop the depression of scalpers. The more shows he plays in a market, the more he fulfills consumer demand for tickets. Last year, every show on Brooks' tour sold out, and scalpers were demanding—and getting—\$200 to \$1,000 a ticket. This year, he has scheduled multiple concerts in a number of markets.

At Brooks' insistence, tickets will sell for no more than \$17 each, plus tax and service charges, at all of his 38 concerts.

In promoting the shows, Smith explains, "It was our idea to go within approximately a 100-mile radius around the Dallas/Fort Worth metropolitan area, exclusive of Oklahoma, to those areas that probably won't get another Garth Brooks show. We probably went 140 miles to the west and only about 80 miles to the east, so that we didn't compete with any of the Louisiana markets. We didn't go any further south than Waco."

Within that area, Smith continues, her company involved about 50 radio stations. "We worked with all the me-

dia to give them as much information as we could. But, basically, we held a press conference [with Brooks] June 7, the week prior to the first tickets going on sale."

An hour before the press conference started, the promoter hand-delivered announcements of the upcoming concert to three Dallas/Fort Worth radio stations to give them first notice. Representatives at all area media were invited to the press conference itself.

"Garth is very hands-on with the promoters," Smith says, "and he works very closely with them as far as going over all the details. . . . He has special seating ramps designed for the stadium floor so that the back of the field is elevated and those people will have better viewing than what they normally do when it's just flat and level. . . . So we did design ramps for the main field. It starts about halfway back. Around the stage—being the stage area—we built some platforms that are almost at the level of the stadium's fixed seating. That was very complicated. We've probably had to sit to 10 meetings at the stadium already, going through all these parameters."

The promoter used Brown United, a California company, to design and construct the seating ramps.

The number of tickets kept for promotional purposes, Smith says, varies with each show. "We gave the radio stations comps and allowed them to buy a certain number of tickets, depending on the size of the station. But that was not the intent. It was to give them a chance to see the show."

The Smiths have been promoting concerts for Brooks since 1980, when they booked him at the Texas State

(Continued on page 24)

Gotta Lovett: H'wood-Country Romances Also: CRB's Mull Exiting; CMA Awards Expanding

LET'S HAVE A HAND FOR That Young Cowboy: We would be remiss—and very likely remissible—if we didn't extend a few words of congratulations and awe to Lyle Lovett on the occasion of his marriage to the life-affirming Julia Roberts. Lovett got his start in country music. And although it was clear from the outset that his country existed in some parallel universe, we still consider him one of our own, particularly in times such as these when it's to our advantage to do so. We perceive Lovett's ascent into ecstasy as a triumph of wit over warblers, and we're mighty glad that he didn't let his rejection at country radio undermine his determination to make something of himself.

Historians will point out that this is not the first time Hollywood has made romantic cause with Nashville. At the height of the "urban cowboy" troubles, Charlene Tilton and Johnny Lee were wed, followed, in turn, by Wayne Mansey and Charly McClain. More recently, Dwight Yoakam and Sharon Stone were an item before becoming separate items. And, of course, there's the Lisa Hartman/Clint Black low match of song and story. If statisticians desire in these instances a corollary between country music's popularity and Hollywood's willingness to be intimate with its practitioners, then who can say them nay?

Unless we are normally stingy with our counsel, we strongly urge the Country Music Assn. to nominate Lovett for something or other in the hope that he might bring his incontinent misanthrope to the ceremonies.

It could work. Think about it. Please.

MULL LEAVING. Frank Mull, the longtime executive director of Country Radio Broadcasters, will be leaving his post at the end of August. CRB sponsors the annual Country Radio Seminar. According to a release from CRB, Mull will take "a more active role in the operation of his Multi-Dimensional Representation" and will continue to work with CRB as a consultant. Applicants for executive director may send their resumes to Ed Selmon, CRB's president, at Unitair Radio Network.

MAKING THE ROUNDS. And speaking of the CMA Awards Show, news has just reached us that it will be

stretched from its usual two hours of prime time to three this year. In doing so, it follows the lead set a few months back by the Academy of Country Music. The 1993 CMA special will air live on CBS-TV, Sept. 29 from 8-11 p.m., Eastern time. Final nominees will be announced Aug. 12. (Don't forget Lyle Lovett—OK?) . . . The International Bluegrass Music Assn. has elected seven members to its board: Lynn Morris, leader of the Lynn Morris Band, which records for Rounder Records; Alan Mulock, banjo player with Country Gazette, a Flying Fish set, and teacher at South Plains College, Levelland, Texas; Tim Stafford, singer, guitarist, and

former member of Alison Krauss' band, Union Station; Andy Owens, singer, mandolinist, and band leader, Tony DeRoer, a member of the Northern Bluegrass Committee, River Valley, Ontario; H. Brian O'Neill, executive producer of The Nashville Network's "American Music Shop"; and Charles Wolfe, historian, author, and faculty member at Middle Tennessee State Univ., Murfreesboro. Krauss and country singer Joe Diffie will host the IMA's fourth annual International Bluegrass Music Awards ceremonies, Sept. 23 in Owensboro, Ky. Krauss is soon to be inducted into the Grand Ole Opry.

Group W Satellite Communications, which markets TNN and Country Music Television, has established a "Seamless Communications" package for advertisers who want to reach country music fans across a spectrum of Group W-affiliated media. Dodge Trucks will introduce one of its 1994 models via advertisements on TNN, CMT, "The Nashville Record Review" (a weekly radio show distributed to more than 300 stations), and a 12-page insert in Country America magazine.

Country Music Foundation Records has released two more albums in its Cajun reissue series: "Raise Your Window, A Cajun Music Anthology: The Historic Victor And Bluebird Sessions, 1928-41" and "Cajun Prairie, A Cajun Music Anthology: The Historic Victor And Bluebird Sessions, 1936-60."

The Reunion of Professional Entertainers (ROPE), a foundation aimed at providing financial assistance and fellowship to members of the entertainment industry, has an-

(Continued on page 24)



by Edward Morris

Billboard[®] TOP COUNTRY ALBUMS[™]

FOR WEEK ENDING JULY 10, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WEEK ADO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTION LABEL (SUGGESTED LIST PRICE OR (CD, DVD, CASH))	TITLE	PEAK POSITION
1	NEW		1	BILLY RAY CYRUS MERCURY 515158 (CD \$19.95) *** No. 1 ***	IT WON'T BE THE LAST	1
2	4	5	58	BILLY RAY CYRUS MERCURY 515151 (CD \$19.95) *** GREATEST GAINER ***	SOME GAVE ALL	1
3	1	2	41	GEORGE STRAIT & THE ACES MCA 10901 (CD \$9.95)	PURE COUNTRY SOUNDTRACK	1
4	3	3	38	BROOKS & DUNN A&M 18718 (CD \$9.95)	HARD WORKIN' MAN	2
5	8	38	18	ALAN JACKSON A&M 18714 (CD \$9.95) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	5	5
6	2	1	7	WYNNONNA CUB 10955 (CD \$9.95)	TELL ME WHY	1
7	6	6	78	REBA MCENTIRE & THE ACES MCA 10901 (CD \$9.95)	IT'S YOUR CALL	1
8	7	40	40	GARTH BROOKS & THE ACES MCA 10901 (CD \$9.95)	THE CHASE	1
9	4	33	10	JOHN MICHAEL MONTGOMERY & THE ACES MCA 10901 (CD \$9.95)	LIFE'S A DANCE	4
10	5	9	14	DWIGHT YOAKAM & THE ACES MCA 10901 (CD \$9.95)	THIS TIME	4
11	10	15	15	TRACY LAWRENCE & THE ACES MCA 10901 (CD \$9.95)	ALIBIS	5
12	12	11	58	BROOKS & DUNN & THE ACES MCA 10901 (CD \$9.95)	BRAND NEW MAN	3
13	11	12	52	MARY-CHAPIN CARPENTER & THE ACES MCA 10901 (CD \$9.95)	COME ON COME ON	6
14	13	43	43	VINCE GILL & THE ACES MCA 10901 (CD \$9.95)	I STILL BELIEVE IN YOU	3
15	14	15	146	GARTH BROOKS & THE ACES MCA 10901 (CD \$9.95)	NO FENCES	1
16	NEW		1	MARK CHESNUTT MCA 10901 (CD \$9.95)	ALMOST GOODBYE	16
17	15	16	18	LORRIE MORGAN & THE ACES MCA 10901 (CD \$9.95)	WATCH ME	15
18	16	14	18	DOLLY PARTON & THE ACES MCA 10901 (CD \$9.95)	SLOW DANCING WITH THE MOON	4
19	18	18	61	CONFEDERATE RAILROAD & THE ACES MCA 10901 (CD \$9.95)	CONFEDERATE RAILROAD	18
20	17	19	10	TOBY KEITH MERCURY 514421 (CD \$9.95)	TOBY KEITH	17
21	19	17	10	PATTY LOVELESS & THE ACES MCA 10901 (CD \$9.95)	ONLY WHAT I FEEL	13
22	26	25	36	SAMMY KERSHAW MERCURY 51432 (CD \$9.95)	HAUNTED HEART	1
23	21	23	10	TANITA TUCKER & THE ACES MCA 10901 (CD \$9.95)	GREAT!ST HITS 1990-1992	15
24	NEW		1	JOHN ANDERSON MCA 10901 (CD \$9.95)	SOLID GROUND	24
25	28	7	1	*** PACESETTER ***	BIG TIME	25
26	22	20	45	TRAVIS TRITT & THE ACES MCA 10901 (CD \$9.95)	T-R-O-U-B-L-E	6
27	23	24	54	GARTH BROOKS & THE ACES MCA 10901 (CD \$9.95)	ROBIN THE WIND	1
28	25	21	68	AARON TIPPIN & THE ACES MCA 10901 (CD \$9.95)	READ BETWEEN THE LINES	6
29	20	27	14	WILLIE NELSON COLUMBIA 52755 (CD \$9.95)	ACROSS THE BORDERLINE	15
30	24	22	46	ALABAMA & THE ACES MCA 10901 (CD \$9.95)	AMERICAN PRIDE	11
31	27	26	65	WYNNONNA & THE ACES MCA 10901 (CD \$9.95)	WYNNONNA	1
32	29	29	217	GARTH BROOKS & THE ACES MCA 10901 (CD \$9.95)	GARTH BROOKS	2
33	31	33	31	PAM TILLIS & THE ACES MCA 10901 (CD \$9.95)	HOMEBREW LOOKING ANGEL	23
34	32	31	38	TANITA TUCKER & THE ACES MCA 10901 (CD \$9.95)	CAN'T RUN FROM YOURSELF	12
35	30	30	72	JOHN ANDERSON & THE ACES MCA 10901 (CD \$9.95)	SEMINOLE WIND	10
36	33	34	10	JOE DUFFIE & THE ACES MCA 10901 (CD \$9.95)	HONKY TONK ATTITUDE	17
37	34	38	111	ALAN JACKSON & THE ACES MCA 10901 (CD \$9.95)	DON'T ROCK THE JUKEBOX	2

THIS WEEK	LAST WEEK	2 WEEK ADO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTION LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	39	37	13	VARIOUS ARTISTS & THE ACES MCA 10901 (CD \$9.95)	TODAY'S HIT COUNTRY	24
39	36	37	37	RESTLESS HAWK & THE ACES MCA 10901 (CD \$9.95)	BIG HORN HORNS	26
40	42	46	43	TRISHA YEADEAU & THE ACES MCA 10901 (CD \$9.95)	HEARTS IN ARMOR	12
41	35	32	32	K.T. OSLIN & THE ACES MCA 10901 (CD \$9.95)	GREATEST HITS: SONGS FROM AN AGING SEX BOOM	31
42	37	40	35	DIAMOND RIDE & THE ACES MCA 10901 (CD \$9.95)	CLOSE TO THE EDGE	24
43	38	35	9	TRACY BYRD MCA 10901 (CD \$9.95)	TRACY BYRD	24
44	NEW		1	CARLENE CARTER & THE ACES MCA 10901 (CD \$9.95)	LITTLE LOVE LETTERS	44
45	44	42	44	COLLIN RAYE & THE ACES MCA 10901 (CD \$9.95)	IN THIS LIFE	10
46	41	44	115	LORRIE MORGAN & THE ACES MCA 10901 (CD \$9.95)	SOMETHING IN RED	8
47	45	45	45	DOUG STONE & THE ACES MCA 10901 (CD \$9.95)	FROM THE HEART	19
48	53	73	32	GEORGE JONES MCA 10901 (CD \$9.95)	WALLS CAN TALK	24
49	40	39	22	BILLY DEAN & THE ACES MCA 10901 (CD \$9.95)	FIRE IN THE DARK	14
50	56	60	4	DOUG SUPERMAN & THE ACES MCA 10901 (CD \$9.95)	RED AND RIO GRANDE	50
51	47	47	91	REBA MCENTIRE & THE ACES MCA 10901 (CD \$9.95)	FOR MY BROKEN HEART	3
52	43	43	44	SAWYER BROWN & THE ACES MCA 10901 (CD \$9.95)	CAFE ON THE CORNER	23
53	46	51	41	RANDY TRAVIS & THE ACES MCA 10901 (CD \$9.95)	GREATEST HITS, VOL. 2	20
54	52	53	26	MARK COLLIE MCA 10901 (CD \$9.95)	MARK COLLIE	38
55	55	57	61	LITTLE TEXAS & THE ACES MCA 10901 (CD \$9.95)	FIRST TIME FOR EVERYTHING	19
56	48	55	41	RANDY TRAVIS & THE ACES MCA 10901 (CD \$9.95)	GREATEST HITS, VOL. 1	14
57	RE-ENTRY		38	HANK WILLIAMS, JR. & HANK WILLIAMS & THE ACES MCA 10901 (CD \$9.95)	THE BEST OF HANK & HANK	4
58	51	58	120	VINCE GILL & THE ACES MCA 10901 (CD \$9.95)	POCKET FULL OF GOLD	5
59	57	48	48	CHRIS LEOUX & THE ACES MCA 10901 (CD \$9.95)	WHATCHA GONNA DO WITH A COWBOY	9
60	49	52	50	CLINT BLACK & THE ACES MCA 10901 (CD \$9.95)	THE HARD WAY	2
61	50	61	65	MARK CHESNUTT & THE ACES MCA 10901 (CD \$9.95)	LONGNECKS & SHORT STORIES	9
62	54	59	109	TRAVIS TRITT & THE ACES MCA 10901 (CD \$9.95)	IT'S ALL ABOUT TO CHANGE	2
63	50	49	38	SUZY BOGUS & THE ACES MCA 10901 (CD \$9.95)	VOICES IN THE WIND	31
64	62	71	156	ALAN JACKSON & THE ACES MCA 10901 (CD \$9.95)	HERE IN THE REAL WORLD	4
65	54	41	10	RICKY LYNN GREGG & THE ACES MCA 10901 (CD \$9.95)	RICKY LYNN GREGG	37
66	60	54	169	DOUG STONE & THE ACES MCA 10901 (CD \$9.95)	DOUG STONE	12
67	60	63	8	MCBRIDE & THE RIDE & THE ACES MCA 10901 (CD \$9.95)	HURRY SUNDOWN	53
68	59	56	45	SOUNDRACK & THE ACES MCA 10901 (CD \$9.95)	HONEYMOON IN VEGAS	4
69	65	50	51	PATTY LUETT & THE ACES MCA 10901 (CD \$9.95)	THIS ONE'S GONNA HIT YOU	12
70	63	62	46	RICKY VAN SHELTON & THE ACES MCA 10901 (CD \$9.95)	GREATEST HITS PLUS	9
71	62	67	38	KATHY MATTHEW & THE ACES MCA 10901 (CD \$9.95)	LONGSOME STANDARD TIME	41
72	RE-ENTRY		62	TRACY LAWRENCE & THE ACES MCA 10901 (CD \$9.95)	STOCKS AND STONES	10
73	74	65	68	DWIGHT YOAKAM & THE ACES MCA 10901 (CD \$9.95)	IF THERE WAS A WAY	7
74	67	64	5	PATTY LOVELESS MCA 10901 (CD \$9.95)	GREATEST HITS	60
75	RE-ENTRY		17	THE KENTUCKY HEADHUNTERS & THE ACES MCA 10901 (CD \$9.95)	RAVE ON	22

* Albums with the greatest sales gains this week. ** Residing Industry. Of America (RIAA) certification for sales of 500,000 units. *** RIAA certification for sales of 1 million units, with multi-platinum status indicated by a numeral following the asterisk. *Albums indicated LP is available. Most late prices, and CD prices for MCA and BMG labels, are suggested lists. These prices include CD, vinyl, and other CD prices, are equivalent prices, which are projected from wholesale prices. Detailed Gainer shows chart's largest unit increase. Pacesetter indicates highest percentage growth. Billboard Impact is 10% removed from Heatseekers this week. © 1993, Billboard/SP Communications, and SoundScan, Inc.

Billboard[®] Top Country Catalog Albums[™]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING JULY 10, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTION LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CATALOGUE)	TITLE	WEEKS ON CHART
1	3	PATSY CLINE & MCA 11737 (CD \$9.95)	103 weeks at No. 1	112
2	1	GEORGE JONES & EPIC 4077650 (CD \$9.95)	SUPER HITS	97
3	4	RAY STEVENS CUB 7732 (CD \$9.95)	HIS ALL-TIME GREATEST COMIC HITS	52
4	7	REBA MCENTIRE & MCA 4137 (CD \$9.95)	GREATEST HITS	10
5	1	CONWAY TWITTY & MCA 31328 (CD \$9.95)	THE VERY BEST OF CONWAY TWITTY	3
6	1	THE CHARLIE DANIELS BAND & EPIC 367950 (CD \$9.95)	A DECADE OF HITS	11
7	16	DOLLY PARTON & MCA 4422 (CD \$9.95)	GREATEST HITS	95
8	6	GEORGE STRAIT & MCA 40335 (CD \$9.95)	GREATEST HITS, VOL. 2	12
9	6	CONWAY TWITTY & COLUMBIA 45024 (CD \$9.95)	BEST OF THE BEST OF	3
10	10	RAY STEVENS & MCA 31318 (CD \$9.95)	GREATEST HITS	57
11	12	VINCE GILL & MCA 3847 (CD \$9.95)	BEST OF VINCE GILL	41
12	15	DWIGHT YOAKAM & REPUBLIC 25989 (CD \$9.95)	JUST LOOKIN' FOR A HIT	68
13	17	GEORGE STRAIT & MCA 5587 (CD \$9.95)	GEORGE STRAIT'S GREATEST HITS	118

TOP 25 COUNTRY ALBUMS				WEEKS ON CHART
THIS WEEK	LAST WEEK	ARTIST	TITLE	
14	13	ALABAMA & MCA 11737 (CD \$9.95)	GREATEST HITS	111
15	14	HANK WILLIAMS, JR. & CUB 40137 (CD \$9.95)	GREATEST HITS	99
16	19	REBA MCENTIRE & MCA 4134 (CD \$9.95)	REBA	85
17	23	REBA MCENTIRE & MCA 4254 (CD \$9.95)	SWEET SIXTEEN	100
18		GEORGE STRAIT & MCA 96137 (CD \$9.95)	OCEAN FRONT PROPERTY	100
19	22	ALABAMA & MCA 4137 (CD \$9.95)	ROLL ON	101
20	5	CONWAY TWITTY & MCA 4131 (CD \$9.95)	GREATEST HITS #3	3
21	21	DAVID ALLAN COE COLUMBIA 354270 (CD \$9.95)	GREATEST HITS	26
22	25	CONWAY TWITTY HOLLYWOOD 46340 (CD \$9.95)	GOLD	3
23	21	ANNE MURRAY & LIBERTY 46058 (CD \$9.95)	GREATEST HITS	108
24	21	LYLE LOVETT & EPIC 42326 (CD \$9.95)	LYLE LOVETT & HIS LARGE BAND	5
25	25	KENNY ROGERS & REPUBLIC 26711 (CD \$9.95)	20 GREAT YEARS	13

Catalog albums are other titles which are registering significant sales. © 1993, Billboard/SP Communications, and SoundScan, Inc.

BULL BOARD JULY 10, 1963

Latin Notas



by John Lannert

TWO SMASHING DEBUTS: There is much to be excited about in this week's issue. First, Billboard is introducing new retail charts based on point-of-purchase information from SoundScan (see story, page four).

Second, Gloria Estefan's smash Spanish-language album, "Mi Tierra" (Epic/Sony), makes its debut on the Billboard Latin 50 chart at No. 1. That splashy entrance is not likely to be duplicated soon. In fact, the album's chart-topping bow makes it one of few Spanish-language records to debut at No. 1 on any Billboard Latin survey.

"Mi Tierra" is doing quite nicely on The Billboard 200 as well, coming in at No. 41, which makes "Mi Tierra" one of that chart's highest-debuting Spanish-language albums ever.

Estefan's titular leadoff single climbs to No. 4 with a bullet on the Hot Latin Tracks chart. Only Luis Miguel's ballad "Ayer" appears to be keeping Estefan from her second No. 1 Hot Latin Tracks smash.

Conversely, Estefan prevented Luis Miguel from entering the Billboard Latin 50 chart at No. 1. Instead, his latest WEA Latina album, "Aries," debuted at the most respectable No. 2 and No. 182 on The Billboard 200.

ON THE ROAD: The world tour of Karen/BMG superstar act Juan Luis Guerra Y 4.40 kicked off July 3 in New York. Countries scheduled for a visit during the 40-date jaunt are Brazil, Chile, Argentina, Spain, Mexico, Holland, and, for the first time, England and Germany... Water Brother Productions is taking Faith No More on a South American minitour in August. The band will hit Lima, Peru, Aug. 7; São Paulo, Brazil, Aug. 10 and 11; Rio de Janeiro, Brazil, Aug. 12; and Caracas, Venezuela, Aug. 14. Water Brother also has booked shows Aug. 18-23 in Brazil for Shabba Ranks, and Aug. 24-28 in Lima (Minelli). The Miami-based company also is promoting Caracas shows Aug. 3 and 4 for Poison; Oct. 2 for Def Leppard; and Nov. 1 and 2 for White Oak Dance Project, featuring Mikhail Baryshnikov. In addition, White Oak is set to perform Nov. 4-16 in Brazil.

HOT AND SONY JULY: As usual, Sony Discos Inc. has lined up another full slate of monthly releases. This month, Sony Tropical is expecting an as-yet untitled project July 27 from Gilberto Santa Rosa and Esconjunto Quisqueya front man Jacinto Gautier. Sony Discos will ship albums from its Tejano acts Latin Image ("2 Por 1") and Anna Román ("Va De Nuevo"). Compilation packages due July 27 on Sony Discos include "Los Temorarios" ("18 Exitos En Su Punto") and, from Little Joe and Rubén Ramos, "Two Of A Kind."

Additional compendiums are being released on Globo/Sony ("Manzanera Y Sus Interpretes") and Unico/Sony ("10 Exitos") by Los Socios Del Ritmo).

On July 13, new Sony-imprint SDI will release Luis Cobos' "Viento Del Sur"—already a top 10 smash in his native Spanish-plus "Nueve Semanas Y Media" from young Spanish-pop act Marcelo Cerán. Due

(Continued on page 28)

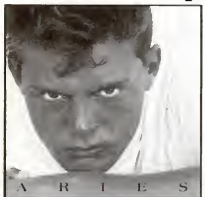
THE Billboard Latin 50™

Compiled from a national sample of retail stores and radio sales reports collected, compiled, and provided by

WEEK RANK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	GLORIA ESTEFAN	EPIC 51807/SONY	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1
2	—	1	LUIS MIGUEL	WEA LATINA 92993	MI TIERRA
3	—	1	SOUNDTRACK	ELCTRA 961240	THE NAMMO KINGS
4	—	1	SELENA	DM LATIN 42770	LIVD
5	—	1	GIPSEY KINGS	ELCTRA 60045	GIPSEY KINGS
6	—	1	LUIS MIGUEL	WEA LATINA 73805	ROMANCE
7	—	1	GIPSEY KINGS	ELCTRA 61390	LIVD
8	—	1	LA MAFIA	SONY DISCOS 80921/SONY	AHORA Y SIEMPRE
9	—	1	JON SECACCA	SONY DISCOS 80921/SONY	OTRO DIA MAS SIN VERTE
10	—	1	SELENA	DM LATIN 42535	ENTRE A MI MUNDO
11	—	1	GIPSEY KINGS	ELCTRA 60092	COMO NUNCA
12	—	1	FAMA	SONY DISCOS 80835/SONY	MOSAIQUE
13	—	1	GIPSEY KINGS	ELCTRA 61179	ESTE MUNDO
14	—	1	LINDA HONSTADT	ELCTRA 60715	CANCIONES DE MI PADRE
15	—	1	JUAN LUIS GUERRA Y 4.40	KAREN 3455/945	ARETTO
16	—	1	JULIO IGLESIAS	SONY LATIN 35540/SONY	JULIO
17	—	1	BRONCO	FONOVIS 3032	POR EL MUNDO
18	—	1	LINDA HONSTADT	ELCTRA 61363	FRENES
19	—	1	EMILIO NAVARRA	DM LATIN 42720	LIVD
20	—	1	MANA	WEA LATINA 95518	DOHDE JUGARAN LOS NINOS
21	—	1	MAZZ	DM LATIN 42518	LO HARE POR TI
22	—	1	JERRY RIVERA	SONY TROPICAL 10775/SONY	CUENTA CONMIGO
23	—	1	ANA GABRIEL	LOLDO 80071/SONY	THE BEST
24	—	1	BANDA MACHOS	FONOVIS 6161	CASIMIRA
25	—	1	BANDA MACHOS	FONOVIS 6161	CON SANGRE DE INDI
26	—	1	LINDA HONSTADT	ELCTRA 61238	MAS CANCIONES
27	—	1	JUAN LUIS GUERRA Y 4.40	KAREN 101/945	BACHATA ROSA
28	—	1	LOS BUKIS	FONOVIS 3040	QUEREME
29	—	1	GIPSEY KINGS	ELCTRA 52019	ALLEGRIA
30	—	1	JULIO IGLESIAS	SONY LATIN 34304/SONY	HEY
31	—	1	CULTURAS	MANNY 12022/WEA LATINA	CULTURE SHOCK
32	—	1	EMILIO NAVARRA	DM LATIN 42525	UNUSUNG HIGHWAYS
33	—	1	JULIO IGLESIAS	SONY LATIN 35564/SONY	MOMENTS
34	—	1	JULIO IGLESIAS	SONY LATIN 35564/SONY	CALOR
35	—	1	RAUL DI BLASIO	AROLA 3416/945	EN TIEMPO DE AMOR
36	—	1	LUIS MIGUEL	WEA LATINA 95720	AMERICA Y EN VIVO
37	—	1	LA MAFIA	SONY DISCOS 80445/SONY	ESTAS TONANDO FUEGO
38	—	1	GLORIA ESTEFAN	EPIC 50432/SONY	EXITOS DE
39	—	1	CELIA CRUZ	WEA 90105/SONY	AZUCAR NEGRA
40	—	1	V. FERNANDEZ	ATYLA SONY DISCOS 80824/SONY	ARISA EL NORTE
41	—	1	REY RIVERA	SONY TROPICAL 80041/SONY	REY RIVERA
42	—	1	RAM HERRERA	SONY DISCOS 80813/SONY	PENAMIENTOS
43	—	1	ITTO OLIVERA	FONOVIS 1054	15 EXITOS
44	—	1	VICENTE FERNANDEZ	SONY DISCOS 80808/SONY	QUE DE BARDI TIENE
45	—	1	DAVID LEE GARZA Y LOS MUSICALES	DM LATIN 42547	1392
46	—	1	LITTLE JOE	RODNEY 2976	QUE PASOT
47	—	1	MAZZ	DM LATIN 42548	MAZZ LIVE UNA NOCHE JUNTOS
48	—	1	RAUL DI BLASIO	AROLA 3107/945	BARROCO
49	—	1	JULIO IGLESIAS	SONY LATIN 35670/SONY	IN CONCERT
50	—	1	EL GENERAL	NEW CREATION 3190/945	MUELVO CON
			POP	TROPICAL/SALSA	REGIONAL/MEXICAN
1	1	1	GLORIA ESTEFAN	EPIC 51807/SONY	MI TIERRA
2	2	2	LUIS MIGUEL	WEA LATINA 92993	ARETTO
3	3	3	GIPSEY KINGS	ELCTRA 60045	GIPSEY KINGS
4	4	4	LUIS MIGUEL	WEA LATINA 73805	ROMANCE
5	5	5	JON SECACCA	SONY DISCOS 80921/SONY	OTRO DIA MAS SIN VERTE
6	6	6	GIPSEY KINGS	ELCTRA 61390	LIVD
7	7	7	LA MAFIA	SONY DISCOS 80921/SONY	AHORA Y SIEMPRE
8	8	8	SELENA	DM LATIN 42770	LIVD
9	9	9	FAMA	SONY DISCOS 80835/SONY	MOSAIQUE
10	10	10	GIPSEY KINGS	ELCTRA 61179	ESTE MUNDO
11	11	11	LINDA HONSTADT	ELCTRA 60715	CANCIONES DE MI PADRE
12	12	12	JUAN LUIS GUERRA Y 4.40	KAREN 3455/945	ARETTO
13	13	13	JULIO IGLESIAS	SONY LATIN 35540/SONY	JULIO
14	14	14	BRONCO	FONOVIS 3032	POR EL MUNDO
15	15	15	LINDA HONSTADT	ELCTRA 61363	FRENES
16	16	16	EMILIO NAVARRA	DM LATIN 42720	LIVD
17	17	17	MANA	WEA LATINA 95518	DOHDE JUGARAN LOS NINOS
18	18	18	MAZZ	DM LATIN 42518	LO HARE POR TI
19	19	19	JERRY RIVERA	SONY TROPICAL 10775/SONY	CUENTA CONMIGO
20	20	20	ANA GABRIEL	LOLDO 80071/SONY	THE BEST
21	21	21	BANDA MACHOS	FONOVIS 6161	CASIMIRA
22	22	22	BANDA MACHOS	FONOVIS 6161	CON SANGRE DE INDI
23	23	23	LINDA HONSTADT	ELCTRA 61238	MAS CANCIONES
24	24	24	JUAN LUIS GUERRA Y 4.40	KAREN 101/945	BACHATA ROSA
25	25	25	LOS BUKIS	FONOVIS 3040	QUEREME
26	26	26	GIPSEY KINGS	ELCTRA 52019	ALLEGRIA
27	27	27	JULIO IGLESIAS	SONY LATIN 34304/SONY	HEY
28	28	28	CULTURAS	MANNY 12022/WEA LATINA	CULTURE SHOCK
29	29	29	EMILIO NAVARRA	DM LATIN 42525	UNUSUNG HIGHWAYS
30	30	30	JULIO IGLESIAS	SONY LATIN 35564/SONY	MOMENTS
31	31	31	JULIO IGLESIAS	SONY LATIN 35564/SONY	CALOR
32	32	32	RAUL DI BLASIO	AROLA 3416/945	EN TIEMPO DE AMOR
33	33	33	LUIS MIGUEL	WEA LATINA 95720	AMERICA Y EN VIVO
34	34	34	LA MAFIA	SONY DISCOS 80445/SONY	ESTAS TONANDO FUEGO
35	35	35	GLORIA ESTEFAN	EPIC 50432/SONY	EXITOS DE
36	36	36	CELIA CRUZ	WEA 90105/SONY	AZUCAR NEGRA
37	37	37	V. FERNANDEZ	ATYLA SONY DISCOS 80824/SONY	ARISA EL NORTE
38	38	38	REY RIVERA	SONY TROPICAL 80041/SONY	REY RIVERA
39	39	39	RAM HERRERA	SONY DISCOS 80813/SONY	PENAMIENTOS
40	40	40	ITTO OLIVERA	FONOVIS 1054	15 EXITOS
41	41	41	VICENTE FERNANDEZ	SONY DISCOS 80808/SONY	QUE DE BARDI TIENE
42	42	42	DAVID LEE GARZA Y LOS MUSICALES	DM LATIN 42547	1392
43	43	43	LITTLE JOE	RODNEY 2976	QUE PASOT
44	44	44	MAZZ	DM LATIN 42548	MAZZ LIVE UNA NOCHE JUNTOS
45	45	45	RAUL DI BLASIO	AROLA 3107/945	BARROCO
46	46	46	JULIO IGLESIAS	SONY LATIN 35670/SONY	IN CONCERT
47	47	47	EL GENERAL	NEW CREATION 3190/945	MUELVO CON
			POP	TROPICAL/SALSA	REGIONAL/MEXICAN
1	1	1	GLORIA ESTEFAN	EPIC 51807/SONY	MI TIERRA
2	2	2	LUIS MIGUEL	WEA LATINA 92993	ARETTO
3	3	3	GIPSEY KINGS	ELCTRA 60045	GIPSEY KINGS
4	4	4	LUIS MIGUEL	WEA LATINA 73805	ROMANCE
5	5	5	JON SECACCA	SONY DISCOS 80921/SONY	OTRO DIA MAS SIN VERTE
6	6	6	GIPSEY KINGS	ELCTRA 61390	LIVD
7	7	7	LA MAFIA	SONY DISCOS 80921/SONY	AHORA Y SIEMPRE
8	8	8	SELENA	DM LATIN 42770	LIVD
9	9	9	FAMA	SONY DISCOS 80835/SONY	MOSAIQUE
10	10	10	GIPSEY KINGS	ELCTRA 61179	ESTE MUNDO
11	11	11	LINDA HONSTADT	ELCTRA 60715	CANCIONES DE MI PADRE
12	12	12	JUAN LUIS GUERRA Y 4.40	KAREN 3455/945	ARETTO
13	13	13	JULIO IGLESIAS	SONY LATIN 35540/SONY	JULIO
14	14	14	BRONCO	FONOVIS 3032	POR EL MUNDO
15	15	15	LINDA HONSTADT	ELCTRA 61363	FRENES
16	16	16	EMILIO NAVARRA	DM LATIN 42720	LIVD
17	17	17	MANA	WEA LATINA 95518	DOHDE JUGARAN LOS NINOS
18	18	18	MAZZ	DM LATIN 42518	LO HARE POR TI
19	19	19	JERRY RIVERA	SONY TROPICAL 10775/SONY	CUENTA CONMIGO
20	20	20	ANA GABRIEL	LOLDO 80071/SONY	THE BEST
21	21	21	BANDA MACHOS	FONOVIS 6161	CASIMIRA
22	22	22	BANDA MACHOS	FONOVIS 6161	CON SANGRE DE INDI
23	23	23	LINDA HONSTADT	ELCTRA 61238	MAS CANCIONES
24	24	24	JUAN LUIS GUERRA Y 4.40	KAREN 101/945	BACHATA ROSA
25	25	25	LOS BUKIS	FONOVIS 3040	QUEREME
26	26	26	GIPSEY KINGS	ELCTRA 52019	ALLEGRIA
27	27	27	JULIO IGLESIAS	SONY LATIN 34304/SONY	HEY
28	28	28	CULTURAS	MANNY 12022/WEA LATINA	CULTURE SHOCK
29	29	29	EMILIO NAVARRA	DM LATIN 42525	UNUSUNG HIGHWAYS
30	30	30	JULIO IGLESIAS	SONY LATIN 35564/SONY	MOMENTS
31	31	31	JULIO IGLESIAS	SONY LATIN 35564/SONY	CALOR
32	32	32	RAUL DI BLASIO	AROLA 3416/945	EN TIEMPO DE AMOR
33	33	33	LUIS MIGUEL	WEA LATINA 95720	AMERICA Y EN VIVO
34	34	34	LA MAFIA	SONY DISCOS 80445/SONY	ESTAS TONANDO FUEGO
35	35	35	GLORIA ESTEFAN	EPIC 50432/SONY	EXITOS DE
36	36	36	CELIA CRUZ	WEA 90105/SONY	AZUCAR NEGRA
37	37	37	V. FERNANDEZ	ATYLA SONY DISCOS 80824/SONY	ARISA EL NORTE
38	38	38	REY RIVERA	SONY TROPICAL 80041/SONY	REY RIVERA
39	39	39	RAM HERRERA	SONY DISCOS 80813/SONY	PENAMIENTOS
40	40	40	ITTO OLIVERA	FONOVIS 1054	15 EXITOS
41	41	41	VICENTE FERNANDEZ	SONY DISCOS 80808/SONY	QUE DE BARDI TIENE
42	42	42	DAVID LEE GARZA Y LOS MUSICALES	DM LATIN 42547	1392
43	43	43	LITTLE JOE	RODNEY 2976	QUE PASOT
44	44	44	MAZZ	DM LATIN 42548	MAZZ LIVE UNA NOCHE JUNTOS
45	45	45	RAUL DI BLASIO	AROLA 3107/945	BARROCO
46	46	46	JULIO IGLESIAS	SONY LATIN 35670/SONY	IN CONCERT
47	47	47	EL GENERAL	NEW CREATION 3190/945	MUELVO CON

* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. The above certification for sales of 1 million units. © 1993 Billboard. All rights reserved. The above charts are sub-charts breaking out the biggest selling singles in these genres.

Two Uncompromising Artists Two Uncompromising Artists One Uncompromising Label



Luis Miguel Aries 92993-4/2



Miguel Bosé Bajo el Signo de Cain 92729-4/2

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Soda Giants Back Argentina Shows

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—After many years of attracting international acts without the safety net of big-name sponsors, local promoters

here are finally getting financial support for major events, especially from soft drink giants Coca-Cola and Pepsi.

According to promoter Daniel Grinbank, president of Rock & Pop

International Productions, the increasing number of shows being presented in Argentina is generating a proportional increase in sponsor support.

"Nowadays, there is very intense activity, and one (sponsor) isn't enough, so we are offering different projects to different companies," says Grinbank.

The first major sponsorship project secured by Rock & Pop was an estimated \$2.5 million pact with Coca-Cola that involved 22 indoor shows in Obras Stadium, as well as megaconcerts at such soccer stadiums as the 90,000-seat River Plate Stadium and Vélez Sarsfield. The agreement, believed to be the largest of its kind in Argentina, will back shows by both national acts, such as Fito Páez and Ratones Paranoicos, plus international acts, including Metallica and Guns N' Roses.

Coca-Cola's marketing director, Robbie Kirton, says the Rock & Pop accord is the company's most important project in 1993. "In the last years, we had only done isolated events," he says. "But we approached the last trimester of '92 at full throttle, sponsoring shows by Elton John, Guns N' Roses, and Sere Gira, all of which were held in River Plate. Our excuse was the celebration of Coke's 50th anniversary in Argentina, but it was all part of a new strategy that aims to reach youngsters through rock concerts."

Each show sponsored by Coke includes banners, stickers, and the rights to sell its soft drinks during the concerts. A portion of the \$2.5 million pact also goes for payment to the participating acts.

Kirton claims Coke is now a top rock show sponsor in Argentina, adding that a company-financed survey indicates that 70% of those who prefer associated Coke with rock music.

Coca-Cola, however, is not the first soft drink firm to get involved in concert sponsorship. In 1986, Pepsi launched its "Pepsi Music" series, featuring concerts from company spokespersons Rod Stewart and Tina Turner. But when Roxette ended its successful, Pepsi-sponsored tour in May 1992, Pepsi seemed content to assume a lesser sponsorship profile.

Not so, says Pepsi's marketing director, Diego MacDougall. "We simply preferred to concentrate our budget on the most important shows, such as this year's Duran Duran and Michael Jackson concerts," he says. "Many companies are now entering the sponsorship arena, such as Derby cigarettes and Kellogg's potato chips—in addition to Coca-Cola. They've seemed to have finally decided to enter our footsteps and enter the arena with a strong strategy."

Grinbank confirms that Pepsi still adheres to an entrenched policy of sponsoring rock concerts. He also notes that a pair of different Latino music projects are being looked over by an unnamed cigarette company and a craft beer.

(Continued on next page)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	ARTIST	TITLE
1	2	3	4	5	6
1	1	2	13	JON SECADA UNION LABEL	*** No. 1 *** ◆ SENTIR 4 weeks at No. 1
2	5	7	5	LUIS MIGUEL RCA	◆ AYER
3	3	7	10	EDNITA NAZARIO RCA	◆ UN CORAZON HECHO PEDAZOS
4	10	18	3	GLORIA ESTEFAN RCA	◆ MI TIERRA
5	4	14	3	RICARDO MONTANER RCA	AL FINAL DEL ARDO IRIS
6	2	1	15	LOS FANTASMAS DEL CARIBE RCA	◆ MUCHACHA TRISTE
7	6	6	10	ANA GABRIEL RCA	◆ TU Y YO
8	7	3	22	LA MAFIA RCA	◆ ME ESTOY ENAMORANDO
9	12	14	5	SELENA RCA	NO DEBES JUGAR
10	8	9	9	MAGGIE CARLES RCA	AMOR SIEMPRE TU
11	9	10	8	DANIELA ROMO RCA	◆ QUE VENGAN LOS BOMBEROS
12	14	12	6	MAGNETO RCA	◆ SUGAR SUGAR
13	13	15	6	JORDY RCA	◆ DUR DOUR D'ETRE BEBE
14	11	9	11	CHAYANNE RCA	MI PRIMER AMOR
15	16	21	5	PAULINA RUBIO RCA	◆ AMOR DE MUJER
16	18	19	3	GUILLERMO DAVILA RCA	CUANDO SE ACABA EL AMOR
17	17	20	6	RICKY MARTIN RCA	◆ ME AMARAS
18	21	27	4	LUCERO RCA	SOBREVIVIRE
19	26	34	3	LA MAFIA RCA	◆ AHORA Y SIEMPRE
20	24	—	2	LUIS ENRIQUE SONO TROPICAL	NO TIENES QUE PEDIR PERMISO
21	19	25	5	VICTOR VICTOR RCA	TU CORAZON
22	31	32	3	LOS CARLOS RCA	PIDEME LA LUNA
23	40	38	3	YOLANDA MONTE RCA	*** POWER TRACK *** ENTREGA TOTAL
24	29	36	3	EDGAR JOEL RCA	HASTA EL SOL DE HOY
25	23	24	6	ALEJANDRO FERNANDEZ RCA	PIEL DE NINA
26	NEW	1	1	MARC ANTHONY PALMADIR DEL ALMA	*** HOT SHOT DEBUT ***
27	37	—	2	MAZZ RCA	MI TESORO
28	NEW	1	1	JUAN LUIS GUERRA Y 4.40 RCA	◆ CORONITA DE FLORES
29	NEW	1	1	INDUSTRIA DEL AMOR RCA	REY DE OROS
30	25	—	2	LA SABROSURA RCA	TU AMIGO O TU AMANTE
31	20	17	9	R. DURCAL Y J. SABINA RCA	◆ Y NOS DIERON LAS DIEZ
32	22	23	7	VICENTE FERNANDEZ RCA	LO QUIERO TODO
33	NEW	1	1	GRUPO VIENTO Y SOL RCA	CENZAS Y FUEGO
34	34	35	4	STEPHANIE SALAS RCA	◆ AVE MARIA
35	30	31	4	BANDA MACHOS RCA	AL GATO Y LA RATON
36	NEW	1	1	BRONCO RCA	TRES HERIDAS
37	38	—	2	LUNNA RCA	POR EL FUEGO
38	15	11	15	MIKHAEL RCA	◆ ENCAENADO
39	NEW	1	1	LOS HERMANOS ROSARIO RCA	AMOR AMOR
40	33	37	7	DAVID FABON RCA	POR INSTINTO

Records with the greatest airplay gains this week. ◆ Viscipity availability. © 1993, Billboard/RIA Communications.



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Top Contemporary Christian™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS	TITLE
				★ ★ NO. 1 ★ ★	
1	9	9	MICHAEL, ENGLISH	WARNER ALLIANCE 4145/STATION	3 WEEKS AT NO. 1 HOPE
2	31	42	D.C. TALK	FOREFRONT 2402/STATION	FREE AT LAST
3	5	5	SANDI PATTI	WORD 5309/3762	LEVYAGE
4	43	43	MICHAEL W. SMITH	REVELATION 0071/WORD	CHANGE YOUR WORLD
5	6	7	DAVID MEECE	STATION 8189	ONCE IN A LIFETIME
6	4	15	CARMAN	STATION 1231	ABSOLUTE BEST
7	51	51	STEVEN CURTIS CHAPMAN	SPAWN 1321	GREAT ADVENTURE
8	9	9	MARGARET BECKER	SPAWN 1343	SOUL
9	11	7	STEVE CAMP	WARNER ALLIANCE 4145/STATION	TAKING HEAVEN BY STORM
10	3	3	DIGARIMO & KEY	RECORD 2088	HEAT IT UP
11	17	29	TWILA PARIS	STATION 8252	HEART THAT KNOWS YOU
12	9	37	H. HENSON	2110	THE BASICS OF LIFE
13	19	21	STEVE GREEN	SPAWN 1348	HYMNS: A PORTRAIT OF CHRIST
14	19	7	GRAHAM KENDRICK	HEART CITY 9387/WORD	KING OF THE NATION
15	10	33	BRYAN DUNBAR	MYNTH 6512/WORD	MERCY
16	11	7	THE BROOKLYN TABERNAACLE CHOIR	WARNER ALLIANCE 4147/STATION	LIVE... WE COME REJOICING
17	21	21	SUSAN ASHBY	SPAWN 1327	ANGELS OF MERCY
18	17	21	ACAPPELLA	WORD 9393	SET ME FREE
19	25	25	OUT OF THE GREY	SPAWN 1244	THE SHAPE OF GRACE
20	15	15	RON KENLY	INTEGRITY 044/STATION	LIFT HIM UP WITH RON KENLY
21	22	7	VARIOUS ARTISTS	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS	
22	26	13	GUARDIAN	HARMONY 2517/WORD	MIRACLE MILE
23	RE-ENTR	23	D.C. TALK	FOREFRONT 2402/STATION	NU THANG
24	37	85	NEWSHOTS	STATION 1231	NOT ASHAMED
25	9	9	HOSANNA MUSIC	INTEGRITY 050/STATION	REJOICE AFRICA
26	17	17	RAY BOLTZ	DEMON 2004/SPECTRA	MOMENTS FOR THE HEART
27	21	21	PHILLIPS, CRAIG & DEAN	STATION 8256	PHILLIPS, CRAIG & DEAN
28	17	17	PHIL KEAGY	MYNTH 6512/WORD	CRIMSON & BLUE
29	NEW	1	VARIOUS ARTISTS	WARNER ALLIANCE 4145/STATION	CONGRATULATIONS TO YOU VOLUME 2
30	18	18	MICHAEL, ENGLISH	WARNER ALLIANCE 4145/STATION	MICHAEL, ENGLISH
31	NEW	1	VARIOUS ARTISTS	JOPHIL HEART 9126	BREAKAWAY PRAISE 2
32	40	85	CARMAN	STATION 1231	ADDICTED TO JESUS
33	35	35	WAYNE WATSON	DAYFIRE 4232/WORD	HOW TIME FLIES
34	30	30	D.C. TALK	STATION 8252	PULLING NO PUNCHES
35	40	33	PETRA	STATION 8256	PETRAPHONICS
36	357	AM	AMY GRANT & KNEW	3900/WORD	THE COLLECTION
37	31	31	JOHN P. KEE	NEW LIFE COMMUNITY CHOIR	WE WALK BY FAITH
38	39	39	RAY BOLTZ	WORD 9291	SEASONS CHANGE
39	141	141	MICHAEL W. SMITH	REVELATION 0063/WORD	GO WEST YOUNG MAN
40	34	17	PHIL KEAGY	MYNTH 6512/WORD	REVEALER

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ● RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl available. © 1993, Billboard Publications.

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Artists & Music



by Bob Darden

MORE NEWS from the fine R.E.X./Storyville label—and it's mostly good. Although Doug Mann, the president of R.E.X., recently left to become A&R director for Folkport Records, not a whole lot has changed at one of contemporary Christian music's best alternative outlets.

Silent partner Gavin Morley is moving to Nashville to fill Mann's place at the label's offices, meaning this formerly New York-based company is, for all intents and purposes, yet another Nashville convert.

Additionally, the label signed with Diamante (formerly the Frontline Records sales force) to handle all R.E.X./Storyville sales. Distribution will remain, as it has for the past year, through Spring Arter.

Elsewhere, Tyler Bacon assumes the dual roles of director of marketing and A&R. All of this is important because R.E.X. has emerged as one of the most important alternative and metal labels in the industry, while Storyville is the premier "new folk" label. Storyville is also the home of Jan Krist, whose "Disorganized Society" is 1993's best release to date.

Storyville also recently signed gifted singer/songwriter Pam Mark Hall. Hall is currently in the studio with guitar legend Dave Perkins.

ARTISTS IN THE NEWS. Steven Curtis Chapman was one of Liberty Records' featured artists at the recent Nashville event and has been spotlighted on "New Country" and "Nashville Now!" in recent weeks. ● Star Song at White Heart was among the CCM musicians featured by Nashville NBC affiliate Channel 4 on a recent special on contemporary Christian music. ● Michael Card and Margaret Becker were among the best-known artists asked to perform in the nation's capital for the National Day of Prayer... The Dakota Motor Co. (Myrrh Records) was selected to record a 60-second radio commercial for the 1996 Chevrolet Camaro... The Fox Brothers (Morning Star Records) also were featured on recent episodes of "Nashville Now!" and on "Crock

& Cheese."

Three signings worth a special mention: ● The Benson Music Group has inducted one of the most powerful vocalists in the industry—Ken Tamplin. In addition to singing for the likes of Shout and Magdalene, Tamplin has written songs for Cheap Trick and Heart, and composed moving ballads and TV commercials. Tamplin's self-titled debut for Benson will be out in September.

● Even if you've never heard of Andy Landis, you'll get to figure that the recent signing to Star Song must be a fairly talented lady. Her debut for the label, "Stranger," features guests including Dolly Parton, Ricky Skaggs, Sweetwater Of The Rodeo, the Fairfield Four, and Twila Paris. "Stranger," which is being produced by Steve Buckingham (Ricky Van Shelton, Mary-Chapin Carpenter, Parton, and others), should be out in August.

● And the latest signing to the country-oriented Chrysalis label (distributed through Homeland Records) in country music veteran Steve Gatlin. Gatlin was recently featured on Nashville's "Miller & Company" show.

ELSEWHERE. Star Song recording act Bride recently inducted a deal with Music for Nations, the independent European metal label responsible for breaking million-selling acts, such as Metallica and Anthrax, abroad. "Snakes In The Playground" is currently available in England and on the continent.

The Miami-based Playback label has entered the Christian country field. The indie's first releases include "Nashville Signs Christian Country" (featuring Jack Greene, Jeannie C. Riley, Jimmy C. Newman, and others), "Charlie Lovin' And That's The Gospel," and Jennie C. Riley and daughter Kim Riley-Cox's "Praise Him." Playback is distributed through Laurie Records.

The Memphis-based City label was a recent award recipient at Houston's 26th annual WorldFest—the Houston International Film & Video Festival—for their production of Wayne Watson's "13 Time." The video received the festival's highest honor, the Gold Award, in the religious films category. The festival drew more than 4,000 entries from 45 countries. Yale also received a Silver Award for his video "In Christ Alone" for Michael English. Yale Productions has won six Dove Awards in recent years.

The Memphis-based City label is now being distributed by Intermound as Christian Music. Spooking of Intermound, its latest release is "Roy Clark: My Favorite Hymns."

And finally, a certain Southern gospel group has just released a single titled "Jesus Will Heal Your Achy Breaky Heart." Go figure.

LATIN NOTAS

(Continued from page 26)

June 27 are "Merengues" from Heavy Jimenez and a still-untitled album from Connie, a 9-year-old singer who appears on Univision's variety show, "Sábado Gigante."

FOKOVISA ALSO HEATS UP: Fokovisa, owner of the second-largest roster in the U.S. Latin market, has unleashed a slew of albums in the last few weeks. Among the most prominent are releases by Banda R-15 ("Y Va 15 Exitos"), Néstor Daniel Y Sus Terrellos ("Vas A Recordarme"), Los Tiranos Del Norte ("Hermosa Tirana"), Grupo La Sombra ("Ilusiones"), Grupo Viento Y Sol ("Cienizas Y Fuego")

and a self-titled album from Los Humildes De Los Hermanos Ayala. Moreover, super-group Los Bukis is readying material for its next album, the release date of which has not yet been established.

MISCELLANEA: The fourth annual U.S. Hispanic Media Conference is to take place Friday and Saturday 9 and 10 at the Loews New York Hotel in New York. The two-day con will feature workshops, film and video screenings, and an awards show honoring Hispanic media notables. Sponsoring the conclave is the National Hispanic Academy of Media Arts & Sciences, based in Culver City, Calif. ● Sony Tropical's "Prince Of Salsa" Luis Enrique, is scheduled to sing at the U.S. national anthem July 15 at Dodger Stadium in Los Angeles. Enrique's labelmate Rey Ruiz has inked a product endorsement pact with Pepsi. ● Sony Latin chanteuse Vikki Carr and Melody/Fonovisa crooner Jorge Muñiz headline the third annual Las Vegas International Mariachi Festival, to be staged June 11 at the Aladdin Hotel & Casino.

Among the standout mariachi out-

fits set to perform are Mariachi Vanusa De Tequilán, Mariachi Sol De Mexico De José L. Hernández, and Mariachi Cobre... The venerable Concord Jazz Festival will present its Latin Jazz Fest In Celebration Of Dixie Gillespie Aug. 1 in Concord, Calif. Scheduled to take the stage are Tito Puente's Latin Jazz All-Stars, United Nation Band featuring Puerto Rican, Eddie Palmieri, Arturo Sandoval, and Trio Da Paz.

RELEASE UPDATE: Rasal Di Blas's "El Piano De América," whose recording rights belong to ex-BMG exec Máximo Aguirre, is slated for rerelease in August onEMI Latin... Just out on Telcel is "Jazzmenno," a flamenco-jazz effort from El Paso, Texas, guitar duo La Vienta.

NEW ON HOT LATIN TRACKS: Fonovisa brings yet another group to the Hot Latin Tracks as the veteran Mexican sextet Viento Y Sol enters this week at No. 35 with Centizas Y Fuego, the pretty title track of its latest album.

Artists & Music



by Lisa Collins

HERE COMES ANOTHER ONE, JUST LIKE The Other One: Maluco has another smash with the release of "It Remains To Be Seen," the latest from the Mississippi Mass Choir. The album, which debuts at No. 5 on the Top Gospel Albums chart, is a tribute to its executive producer, the late Frank Williams, who sang lead on several of the cuts, passed in March, after recording the album. Response has been nothing short of phenomenal. "It's hard to keep any in stock," says Jerry Munnery, who now heads up Maluco's gospel division. "Records are coming in daily and announcers are putting it in heavy rotation. To date, no record in the history of Maluco's gospel division has generated this kind of response in the first three weeks of release. It looks like we will more than exceed their first album." Not surprisingly, the singles getting the most play are two of the three leads from Williams—"Grace & Mercy" and "Why Don't Rap."

SUMMER IS SURE TO GET EVEN HOTTER as Capitol pulls out the stops with the much-anticipated release of "Angie & Debbie" (Winans) self-titled debut album in August. Angie and Debbie are the youngest Winans siblings. (They backed Belle & DeDe on their national tour and were featured in the Winans family tour.) The first single, "Light Of Love," is set to drop July 19, with Whitney Houston on background vocals. But Whitney's backing goes further than just vocals. She's managing gospel's hottest new artist act

through her AngelWay Artist Inc. And to demonstrate just how much Whitney's behind these girls, she's arranged for them to open on her world tour kicking off Monday (5) in Miami. The album was produced by big brother Belle Winans for his label, Benjamin Records, which is part of his deal with Capitol.

THE GOSPEL CONVENTION SEASON is in full swing. Last week, Atlanta played host to Edwin Hawkins' Music & Arts Seminar. The action once again takes place in Atlanta June 30-July 4 as Bobby Jones presents his annual Bobby Jones Gospel Youth Explosion at the Atlanta Civic Center... Shirley Caesar's 21st annual convention is slated for July 19-24 at the Heritage Christian Resort in Fort Mills, S.C. Organizers hope to get down to business with seminars addressing the pedagogy of gospel and Christian media formats to attract corporate America. Special guests include Carlton Pearson, John P. Kee, Douglas Miller, Rance Allen, and Rev. Demond Wilson... Other artists kicking off workshops this year include Mississippi Mass Choir director David Curry, whose first Mississippi Gospel Music & Fine Arts Seminar is slated for July 18-23 in Jackson, Miss., and James Moore, who debuts his Anointed Music Workshop in Atlanta... Newly elected director Kenneth Museles hopes to get back into the game with a special salute to gospel legends as the National Convention of Choirs And Choruses could get underway Aug. 1-7 in Chicago. This year, the organization is making a special effort to attract some of the gospel industry's more youthful movers and shakers... The nation's largest gospel music conference—the Gospel Workshop of America—is set for its 36th gathering August 7-14 in Indianapolis. Officials project more than 30,000 will crowd into the Indianapolis Hoosier Dome for weeklong festivities including the Gospel Excellence Awards... Closing out the summer is Singstar's First Annual Worldcup & National Choir Competition in Chicago, August 19-21, under organizer Hoyett Owens.

Billboard.

FOR WEEK ENDING JULY 10, 1993

Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

			ARTIST	TITLE
			ALBUM & NUMBER OF DISCS/STORYLINE LABEL	
★ ★ NO. 1 ★ ★				
1	5	3	MISSISSIPPI MASS CHOR	IT REMAINS TO BE SEEN
2	1	27	REV. CLAY EVANS	I'M GOING THROUGH
3	6	11	TRI-CITY SINGERS	A SONGWRITER'S POINT OF VIEW
4	2	37	JOHN P. KEE & NEW LIFE COMMUNITY CHOR	WE WALK BY FAITH
5	4	29	TM MASS YOUTH CHOIR	SEND YOUR ANOINTING
6	3	25	GEORGIA MASS CHOIR	I SING BECAUSE I'M HAPPY
7	9	15	D.J.W. MASS CHOIR	ANOTHER CHANCE
8	5	69	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS	MY MIND IS MADE UP
9	13	5	RICKY DILLARD & THE NEW GENERATION CHORALE	A HOLY GHOST TAKE-OVER
10	7	45	THE ANOINTED PAPE SISTERS	U KNOW
11	17	7	THE CANTON SPIRITUALS	LIVE IN MEMPHIS
12	10	21	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOR	T'LL NEVER FORGET
13	12	13	BISHOP JEFF BARKS AND THE RIVIVAL	HE'S ALL OVER ME
14	17	51	DARLY COLEY	WHEN THE MUSIC STOPS
15	15	79	SHIRLEY CAESAR	HE'S WORKING IT OUT FOR YOU
16	NEW	19	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOR	LIVE IN TORONTO
17	15	17	DOROTHY NORWOOD	BETTER DAYS AHEAD
18	17	13	THE WILLIAMS BROTHERS	THE BEST OF AND MORE "LIVE"
19	16	3	TRINITY TEMPLE GOSPEL CHOR	HOLY ONE
20	11	11	MARY FLOYD	GOD IS ABLE
21	21	21	TRI-STATE MASS CHOIR	GOIN' BACK
22	25	17	MICHAEL FLETCHER	MICHAEL FLETCHER LIVE
23	23	15	LUTHER BARNES AND THE SUNSET JUBILARES	ENJOYING JESUS
24	26	3	CALVIN BERNARD RHODE	IT'S IN THE PRASE
25	23	13	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOR	STAND STILL UNTIL HIS WILL IS CLEAR
26	15	17	MAURYN WINANS	PERFECTING CHURCH
27	15	13	KENNETH MARTIN AND VOICES IN PRAISE	A MORE EXCELLENT PRAISE
28	33	9	CLC YOUTH CHOR	THE LIFE IN THE SPIRIT
29	15	25	NEW JERUSALEM BAPTIST CHURCH CHOR	PURE GOLD
30	21	39	MELVIN WILLIAMS	IN LIVING COLOR - "LIVE"
31	17	17	VANESSA BELL ARMSTRONG	SOMETHING ON THE INSIDE
32	37	51	RUBY TERRY	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOR
33	36	3	MARK S. HUBBARD & THE UNITED VOICES FOR CHRIST	TRUST IN JESUS
34	34	9	VARIOUS ARTISTS	A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITEFIELD
35	27	8	FRID HAMMOND	DELIVERANCE
36	57	7	THE RICHARD SMALLWOOD SINGERS	TESTIMONY
37	NEW	17	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE	LIVE
38	NEW	17	DOUGLAS MILLER	VICTORY
39	NEW	17	MELVIN DAVILA & GENESIS ENSEMBLE	SIGNS OF THE TIMES
40	NEW	17	WILLIE BARNES	BEST OF WILLIE BARNES

Jazz
**BLUE
NOTES**

(An elderly gent, seated beside me and obviously enjoying an assortment of various beverages, was making a show of his appreciation of the evening's good vibrations. Amusing ol' chap. The next day's papers saved a spot for him on page one: "Walter Annenberg Sets Philanthropic Record—Gives \$365 Million To Private Education." I

The president appeared to be having a blast. When it was time for him to strap on a saxophone, the band riffed into Miles' "All Blues." The president played like he had none. Which is precisely what jazz will do for you. Mr. White House Secretary, keep me on the mailing list.

Classical KEEPING SCORE



FINISHING UP: In the late '70s, CBS Masterworks issued a set of LPs holding "all" the solo piano music of Copland, played by **Leo Smit**. But recently Smit uncovered some 15 minutes more of Copland keyboard music resting unheard in

PIGEON HOLES: Dutch-based Channel Classics has established a separate series, Channel Crossings, to accommodate productions that just don't fit comfortably alongside its classical companions. First up is a tango set featuring guitarist Baltazar Benítez and bandoneon player Alfredo Marcucci. Also due is a CD of works by Frank Zappa, Jimi Hendrix, and Billy Stranghorn played by the Meridian Arts Ensemble. Album title is "Too Late To Classify," which illustrates, in a way, the categorical dilemma.

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Music Video

ARTISTS & MUSIC

Gabriel Takes Music Vid For A Ride Full-Motion Clip Screens At Tour Stops

■ BY DEBORAH RUSSELL

LOS ANGELES—Music video has gone full motion, and video vanguard Peter Gabriel is leading the multi sensory, musical breakthrough.

Gabriel's high-definition clip "Kiss That Frog," directed by Brett Leonard, won't be appearing on television screens anytime soon. In fact, the "ride motion" simulation video is being screened exclusively in two mobile Reactors, dubbed "Rock Motion Theaters," that are touring more than 60 cities through January during Gabriel's North American tour (Billboard, June 6).

"This is the first music video that you can ride," says Danny Socoloff, of N.Y.-based Mega Inc., who executive-produced the ground-breaking new clip with Gabriel. "This marks the first practical step in a direction (Gabriel and I) are both taking to try and dimensionalize music and apply exciting new technologies to it."

The result, produced by Carl Wyant through Palomar Pictures, is a four-minute, full-motion video experience, dubbed "mindbender" by the creative team. The budget lands in the seven-figure range, and pro-

duction lasted about 12 weeks.

Footage for "Kiss That Frog," was lensed in high-definition, using a Sony CCD500 camera. Live action recited in front of a blue screen was mixed with hand-drawn illustrations by A.E. Bunker and three-dimensional computer graphics by artists at San Diego-based Angel Studio.

"This is the first video you can ride," says Danny Socoloff, executive producer

Gabriel and Leonard worked with the crew at California-based Iwerks Entertainment, who developed the motion technology in the portable Reactor theaters to program movement in the unit's 18 seats. Each seat's movie is synchronized with images projected on the Reactor's 9-by-16-foot screen.

The visuals and movement are complemented by a six-channel Surround Sound system, lending a whole new element to the "ride" experience.

"It's a blend of fine art, incredible

computer graphics, and live action with Peter and the Princess," says Socoloff, who unveiled the video June 25 at New Jersey's Meadowlands Fairgrounds. "We gave computer graphics organic warmth. It's the first piece like this that's music driven."

The clip may appear on music networks in a slightly revised form later this year. For now, it is being used as "another arm in the arsenal of marketing tools while Peter is on tour," says the artist's manager, Bruce Kirkland.

Crystal Pepsi is sponsoring the Rock Motion Theater tour and has tied in with radio stations in a number of markets to cross-promote the traveling video.

Socoloff describes the "Kiss That Frog" clip as the first step in his own venture to develop a series of music-driven "micro-theatre" parks.

"The technology is just catching up to be able to pull off something like this," he adds, says Socoloff. "You don't need to build a giant coaster on a multi-acre theme park to blow people's minds. With microchips you can process these entertainment options in a much smaller environment."

Assistance in preparing this story was provided by Paul Verna.

PRODUCTION NOTES

LOS ANGELES

• Propaganda's Sanji directed the Tony! Toni! Toné! Mercury clip "If I Had No Loot" with producer Eric Barrett.

• Kolbeo Productions recently wrapped a number of music videos: Director John Speake lensed Tommy Boy's Coolio video "County Line," Guy Tuley and Skinny B. Lewis produced, Director Malcolm-Jamal Warner recited "Light of Love" for Captain's Angie & Debbie. Marc Kolbe and Robert Johnson headed up production.

• Planet Pictures director Gerry

Wenner reeled James Ingram's new "Someone Like You" video for Warner Bros. Eileen Malyszko produced.

• Cypress Hill's new video, "When The Ship Goes Down," is an F.M. Rocks production directed by F. Gary Gray. Craig Fanning executive-produced.

NEW YORK

• Picture Vision's Peter Israelson directed Willie Nelson and Sonia O'Connor in a video for the Columbia disc "Don't Give Up." Jon Small produced; Steven Saporta

executive-produced.

• GFA director LJ Kresling shot Mercury artist Ice in "I'm In Luv." Hubert T. directed photography on the streets of Harlem. Lenny Gordin produced.

• Teddy Hayes directed Ava Cherry's "Gimme, Gimme" video for In Your Face Productions. Lamont Burrell produced the Radical/Clique Sean.

• Director Sean "Puffy" Combs lensed Jodeci's "Lately" video for Upfront Records. Craig Fanning executive-produced the clip for F.M. Rocks. In addition, F.M. Rocks director F. Gary Gray reeled Mary J. Blige's video "You Don't Have To Worry." Fanning executive-produced.

• Flashframe Films director Phil Morrison directed Juliana Hatfield's Mammoth/Atlantic clip "My Sister" with producer Brock Altman. Christophe Lanzberg directed photography. Morrison also directed and produced Supersuck's Matador video "Untied."

OTHER CITIES

• Billy Ray Cyrus' new Mercury video, "In The Heart Of A Woman," is a Planet Pictures production, directed by Charley Randazzo. Daniel Berkowitz directed photography. Brian Beresford produced.

• Harold Travis' MCA video "Where Did Our Love Go?" is a Nitate Films production. Peter Darley Miller directed; Ken Fox produced. Dave Phillips directed photography.

Labels Run With Premieres; Box Livens Summer 'Dayz'

FIRST RUN ON A RERUN: MCA Records and Jive Records have used something new to the NBC rerun lineup this summer, as they use the broadcast medium to premiere music videos by their artists, who just happen to star in top-rated situation comedies.

Joy Lawrence's MCA clip "Stay Forever" premiered following a July 28 rerun of his hit show "Blossom," while DJ Jazzy Jeff & The Fresh Prince's new Jive video, "Boom Shake The Room" premiered following a July 10 rerun of "The Fresh Prince Of Bel Air," starring Will Smith (aka the Fresh Prince).

MCA national director of video promotion Pamela Marcello notes the label saw a marked increase in sales when it premiered Lawrence's debut video, "Nothing My Love Can't Fix," after a first-run episode of "Blossom" on July 28. In February, with a subsequent increase in sales when the episode and video appeared in reruns. So, it only made sense to go back to Blossom with "Stay Forever."

"People who watch 'Blossom' are fans of the show and are fans of Jazzy," Marcello says, predicting that "even though [the June 28 episode] was a rerun, the show will still have an impact on sales."

Jive's Janet Kleinbaum, director of product management and video promotion, adds that network exposure for the new DJ Jazzy Jeff & The Fresh Prince clip is an adjunct to support from MTV, BET, The Box, etc.

"We're trying to reach as many people as possible by combining [Smith's] audience with NBC with the music networks," she says.

The label premiered the hip-hop duo's 1991 clip "Summertime" after a first-run episode of "The Fresh Prince Of Bel Air."

WINNING DAYZ: Miami-based network The Box, the only national music outlet programmed by viewers, is giving something back to the audience this summer during its '86 Days Of Summer promotion, which kicked off during the July Fourth weekend.

Each day, representatives from The Box will clip 98 videos who've requested clips in the past and give away 98 CDs by a revolving roster of acts that includes such Box tops as Silk, Dr. Dre, Stone Temple Pilots, Duran Duran, Snow, H-Town, and SWV. By Labor Day, The Box will have given away some 6,000 CDs.

In addition to making the viewers feel good, the promotion is designed to stimulate more activity on the request lines, says John Robinson, director of programming/music. "It increases the interactive component of the channel, and gives us another video to work with the labels to expose their product," he says.

INTERACTIVE-PAOLOOZA: MTV has sent an interactive "Free Your Mind" kiosk on tour with the Lollapalooza band. Concert attendees entering the kiosk can sample videotaped opinions of Lollapalooza fans and lands regarding everything from race relations to religious intolerance. An interactive option allows each user to add his/her own opinions.

GOOD WORKS: FYT's Paul Flattery produced the television special "Together For Our Children: M.U.S.I.C.," designed to raise funds for the world's children. Jeff Margolis directed the special, which will air throughout the next

week on stations across the nation. Performers include Michael W. Smith, Bell Biv DeVoe, Clint Black & Wynonna, and Exposé.

THE EYE

AND THE WINNER IS: Eddie Barber and Victor J. Panceroff of Sherman Oaks, Calif.-based 2 Much Fun Productions are the grand prize-winners in MTV's "make your own video" contest for Michael Jackson's track, "Who Is It?" Diane Hansen was talent coordinator for the winning clip, which stars Skyler Gordy and Julianna Hansen.

by Deborah Russell

Barber, a member of the Music Video Awards, has some 35 music videos to his credit, including "Jump" by the Movement. As the winner of the Michael Jackson video contest, Barber was awarded \$10,000 and a contract to direct another Eddie video. 2 Much Fun is 18 months old.

REEL NEWS: Doug McVie has left Ho-Ho-Kus, N.J.-based Endless Music to be coordinator of video promotion at Atlantic Records in N.Y.; he starts Tuesday (6). Jon Baum has joined Endless as manager of national video promotion.

... Cindy Rose Painter is director of planning and development at CMT. ... Directors Paul Andresen and George Dougherty have retired their joint moniker/partnership Tye Eye, and will be directing under their own names from now on. The team had been represented at Factory in L.A. Andresen remains with the company; Dougherty is seeking new representation. ... L.A.-based F.M. Rocks has added Evan Stone to its directors' roster. ... John Randolph, formerly of Underdog Films, is now a music video representative at L.A.'s Kolbeo Productions. ... Michelle Kretz is now L.A.-based Factory's representative at Propaganda Films. Cassandra Maxwell is named U.K. coordinator of Propaganda's music video department in London.

SCOOP: Music Scoop, the N.Y.-based video show set to bow in September, will air on the Philadelphia independent station WGBX and not a Fox affiliate as was reported.



The Right Time. Tom Jones, host of the VH1 series "The Right Time," performed June 7 for attendees of the National Cable Television Association convention in San Francisco. Pictured backstage at San Francisco's Great American Music Hall, from left, are: Jim Roney, managing director of MTV Europe; and Ed Bennett, president of VH1. (Photo: Lance Iversen)

Billboard. **video** **monitor.**

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ NEW ADS ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM ADS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television
 16995 SW 90th St.
 Washington, DC 20018

- 1 Mary J. Blige, Love's Got A Swing (Columbia)
- 2 Michael Jackson, One Love (A&M)
- 3 Vertical Hold, So Close You Must... (Mercury)
- 4 Rick James, That's The Way... (Rhino)
- 5 D'Angelo, Smokey (Jive)
- 6 Sade, For Your Pain (Epic)
- 7 Nas, I Made It (Jive)
- 8 The Roots, The Roots (Jive)
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MTV
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 New York, NY 10014

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THE CLIPLIST



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AMERICAN
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 New York, NY 10014

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TNN
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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 3, 1993

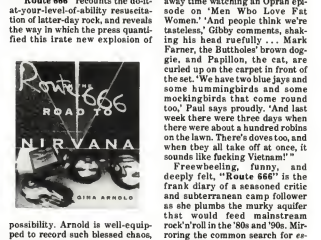
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the Medicine
 1515 Avenue of the Americas
 New York, NY 10014

A beautifully reported saga of a cult follower and the boldly rendered (and newly revised) story of a cult figure look to be two of the biggest rock books of the summer of '93. "Route 666: On the Road To Nirvana" by Gina Arnold (Sci. Martin's Press, \$12.95), carries the reader from the Sex Pistols' first sucker punch to the unresolved mainstream arrival of Nirvana, interspersed with plenty of pistons in backstage toilets, Texas chaparrals, and other realms of the Replacements, the Dead Kennedys, Black Flag, R.E.M., Jane's Addiction, Pixies, and the Butthole Surfers, etc.

"Route 666" recounts the do-it-at-your-level-of-ability resuscitation of latter-day rock, and reveals the way in which the press quantified this irate new explosion of



Gina Arnold
 1515 Avenue of the Americas
 New York, NY 10014

possibility. Arnold is well-equipped to record such blessed chaos, having been enrolled at the Univ. of California at Berkeley at a juncture when bands such as X and Faith No More were performing in the basement of her co-op.

While Arnold earned her stripes writing for the San Jose Mercury News as well as Rolling Stone, her experience as an NCAA campaign swimmer may have been her best asset. The following random excerpt—an intimate glimpse at the world's Butthole Surfers—anchors the corner of the Alternative Nation—should be sufficient to take the fog out of the average fan's face.

"He looks around at the fields and sky without speaking. 'God's Country,' says Paul Leary, finally, nodding approvingly at some horses cavorting in a nearby field, and I agree: It's as far as one could possibly imagine from the world where Surfers vocalist Gibby Hayes shrieks the lyrics 'I want Satan! Satan!' over and over again."

"I say as much to Paul as we drive slowly over a road that winds along field and creek on our way to the Butthole Surfers' ranch. He nods. Yeah, but that's the whole point. It's really great out here. We just love it. Hayes County is beautiful—you got to drive thirty miles just to buy a six-pack. See those horses? He adds inconsequentially, pointing toward a herd of ponies along a yellow ridge. I'm watching them ever since

they were foals. They used to never get more than a foot apart from each other, and now just look at them!"

"Soon we're turned up the road to the house. 'All this land,' remarks Paul, pointing out toward the brush-covered horizon, 'we own. Going to buy another ten acres soon. Gosh! Watch that little yellow bridge—don't worry, if we can get over it in our van, you can do it in a Toyota... the Meat Puppets once wrecked that fence over there though, with their big 'R.V.'"

"Inside the house we're met by Gibby and Jeff, who are willing away time watching an Oprah episode on 'Men Who Love Fat Women.' 'And people think we're tasteless,' Gibby comments, shaking his head ruefully... Mark Farmer, the Buttholes' brown doggie, and Papillon, the cat, are curled up on the carpet in front of the set. 'We have two blue jays and some hummingbirds and some mockingbirds that come round too,' Paul says proudly. 'And last week there were three days when there were about a hundred robins on the lawn. The birds' droppings, and when they all take off at once, it sounds like fucking Vietnam!'"

Free-wheeling, funny, and deeply felt, "Route 666" is the first of a season's credit and subterranean cap follower as she plumbs the murky aquifer that would feed mainstream America the '90s and '91, affirming the common search for re-



MORRISSEY & MARR
 The Second Alliance

crit in a culture despoiled by corruption and social espionage. Gina Arnold's personal chronicle celebrates hard-core cash as candid self-definition and heartfelt dedication.

Meanwhile, British best-seller "Morrissey & Marr: The Severed Alliance," by John Harris (Omnibus Press, \$22.95), the definitive tale of the Smiths and their cynosures, arrives in its expanded double paperback edition, check full of additional info and an eloquent preface that analyzes the reasons Morrissey called for the death of its author. A bloody good read.

TIMOTHY WHITE



Home Front. Eurovision Song Contest winner Niamh Kavanagh gets a warm welcome from Kevin Carr, assistant manager of HMV's Grafton Street store in Dublin. Niamh visited a packed store to autograph copies of her single "In Your Eyes," which reached No. 1 on the Irish singles charts.

Virgin Is Sited Near Louvre

■ BY PHILIPPE CROCO

PARIS—The Virgin retail group appears to have staked its march on the most powerful competitor, the FNAC chain, by securing a lease on a prime 19,000-square-foot store unit in the vast commercial and conference complex currently under construction on a six-acre site near the Louvre museum.

The complex, the biggest construction project in the history of Paris, is due to open Nov. 15—the bicentenary of the Louvre—during an official ceremony to be attended by the French president. It is expected to attract a million visitors a year.

With locations running from \$50 to \$100 per square foot, the Virgin initiative to secure the site represents an investment of at least \$1 million.

The store will be able to trade on Sundays—the day of the week the chain's Champs Elysees megastore does 30% of its business. However, additional conditions of the lease require Virgin to give prominence to cultural music, classical music, and recordings by French artists, rather than to international pop music, and to stock only art books that will not compete with the Louvre's bookshop.

"There are a number of positive factors operating in favor of Virgin's development at this time, and the fact that we were able to find off street competition for this excellent location is proof of the group's resurgence," says Virgin president Patrick Zelnick. "The resumption of Sunday trading at our Champs Elysees store has increased our sales there by 25%, and the injection of capital from the Blokkbuster group has also contributed."

(Continued on next page)

Challenges Of The Pacific Rim Weighed Int'l Music Market Draws 130; Most Majors Absent

■ BY CHRISTIE LEO

SINGAPORE—While many in the music industry correctly perceive the Pacific Rim as the world's fastest-growing region for music sales and business opportunities, few understand the region's cultural, social, and political values.

Those and other challenges formed the basis of several seminars during the first International Music Market, a three-day event staged here June 21-23, which attracted about 130 music industry professionals from Australia, Asia, and Europe. There was minimal U.S. presence.

Approximately 20 firms took exhibit space at the Westin Plaza Hotel, while the seminars were held at the adjacent Raffles Hotel. The confab was organized by British-based European Marketing Services. Most companies represented at IMM were from the ranks of independent labels, studios, publishers, and related services.

Major labels were conspicuous by their absence, although MCA International used IMM to showcase its Japanese hopeful, Mari Hamada. Local executives from BMG—which handles the U.S. label in the region—were also present. MCA International senior VP Stuart Watson moderated the seminar devoted to Pacific Rim marketing. "Success in the region is all about developing relationships," he said. "It's a shame the other majors didn't come because it's a learning experience that's beneficial to all."

IFPI director of communications Lisa Gordon coordinated a

panel on combating piracy in the region. She warned that although the problem was being progressively reduced in various countries through tighter legislation and enforcement, it remains formidable and now has moved into the CD format. According to IFPI, more than 8 million fake

"It appears that the sales potential for music in the future is in the Pacific Rim"

CDs were sold in Asia in 1991.

In discussing trends at the international business affairs seminar, Peter Bond, managing director of London-based Timbuktu Records, said there is a wealth of exciting talent in the Pacific Rim. "All facets of the music industry infrastructure have to be reinforced in Asia to maximize its potential," he said. "Record companies have to be given a proper perspective of the business to encourage expansion. It cannot operate from a place of backyard activity anymore."

CONFERENCE VALUE
Commenting on the value of the conference itself, Tony Henneberry, managing director of Charly Records U.K., said, "The next IMM convention has to be more aggressively marketed, especially to Asian and Australasian-based Indies. I met up with approximately 120 interested parties,

and although it was a limited success, there's an upside potential."

IMM officials say they are confident that the event will attract more Asian independents next year. "If there's a lesson to be learned from this convention, it's that foreign participants must do their homework ahead of time," cautioned IMM managing director Brian Batchelor. "It's better to work with an agenda of whom to meet and how to communicate with them, rather than to fit the pieces after coming here."

Batchelor hatched the idea for the convention in Asia when he noticed that there was comparatively little Asian representation at other major music marketplaces, such as MIDEM. "From all accounts, it would appear that the real sales potential for music in the future is right here in the Pacific Rim," says Batchelor. "But when we tried to get people in the industry to attend our convention, the response was less than lukewarm."

REGIONAL FAILURES
Batchelor attributes that skepticism to the failure of other regional events in the past. "The industry obviously is weary from garish promotional topical seminars, and host showcase events that give equal exposure to Western and Eastern artists."

part-owned by Dy. Another Dy affiliate, Cosmic Records, is handling PolyCosmic distribution.

Ramon Chuayug, a veteran of the local music industry who previously headed Comic, now heads the new company. He says the joint venture was thought to be the most practical for the two companies at present. "PolyGram feels the timing is just right. They also see that the Philippines is now a more mature and secure market."

"The idea of setting up an affiliate was brought up by them when the license agreement with Dyna Products was nearing its expiration late last year, and, of course, we were very receptive to the idea."

Chuayug also says PolyGram Far East was more comfortable buying into an existing label, due to the obvious advantages of a built-in talent pool and a local marketing machinery. He adds, "Cosmic Records, on the other hand, has everything to gain from a partnership with Poly-

Gram. It is obviously going to be a boon for an artist's signed to us, whose ultimate dreams lie in having at least a regional hit. PolyCosmic will help facilitate international release of local artists."

Aside from its long-term goals, the Regine Velasquez/Paul Anka deal is intended to affirm to Filipino artists that PolyCosmic will provide as many opportunities as possible for promoting local talent abroad. "It's So Hard To Say Goodbye" is slated for international release, according to Chuayug.

Industry observers expect at least two more music multinationals to establish themselves locally, either late this year or early 1994.

Diverse Artists Blend At Fests In N. Europe

■ BY KAI ROGER OTTESEN and KEN NEPTUNE

OSLO—The festival summer of 1993 in northern Europe features its most diverse lineup in many years, and bookings are expanding from the mainstay markets of Sweden and Norway to Norway, Finland, and Estonia.

A mix of rock, blues, dance, world music, and pop is heating up the music scene this summer. Featured artists include Neil Young, Faith No More, Pearl Jam, and Ray Charles from the U.S.; the Shamen and Jamiroquai from the U.K.; Shonen Knife from Japan; Sissel from Senegal; Litfiba from Italy; and Malidita Vecindad from Mexico.

Some major acts—including the Beach Boys, the Kinks, and Dr. Alban—also will be touring the regional districts of Norway.

Says Jarmo Latva-Aho, arranger of Provimssirkus, which was held June 12-13 in Finland, "People have little money, but we'll manage because of the low ticket prices and the high quality of the bands."

Finland's other big rock festival, Ruisrock, set for July 10-11, has doubled its audience every year. Organizer Rainer Koski says the concert should do as well this year, as long as there are no artistic disappointments. Headliners include Lenny Kravitz, Faith No More, Jethro Tull, Utah Saints, and the popular women's folk group Sissel.

One of the most interesting events of the summer, the Roskilde Festival, staged July 1-4 in Denmark, was expected to draw 100 international acts, including Shonen Knife, Australia's Diesel, and Uganda's Geoffrey Oryema.

In Estonia, the Rock Summer Festival, held July 8-11, was expected to draw 60,000 visitors a day. According to Ulla Nunn, 80% of the fans come

(Continued on page 33)

Hong Kong Rocker Dies After TV Mishap Wong Tragedy Casts Doubt On Future Of Beyond

BY STEVE MCCLURE

TOKYO—Wong Ka Kui, the singer with Hong Kong's leading rock band, Beyond, died June 30 after several days in a coma. He had sustained severe head injuries in an accident at a Tokyo TV studio.

Wong, 31, and the other three members of the band were taking part in a "mock battle" with other guests during shooting of Fuji TV variety program "Uchuan-Nanchan No Yarnama Yarnaneba!" on about 1 a.m. June 24. During the "battle" sequence, a panel at the edge of the elevated set gave way and Wong and show co-host Teruyoshi Uchiumura fell more than 7 feet to the studio floor below.

Wong and Uchiumura, who sustained a bruise to his chest, were taken to a nearby hospital. The Chinese artist—who nicknamed, in a grim twist of fate, was "Koma"—showed a slight improvement, June 27 when a practitioner of Chinese herbal medicine treated Wong after doctors here pronounced the case hopeless.

In the days following the accident, thousands of Beyond fans gathered at Hong Kong temples to pray for Wong and deluged the

band's management office with calls and inquiries, causing the office to temporarily suspend operations.

Each of Beyond's 10 albums has sold an average of 500,000 copies in the Southeast Asian region.

"I wish I were in his place," said Wong Ka Keung, Beyond's bassist and Ka Kui's brother, before breaking into tears.

"It is a terrible, terrible tragedy," says Sandy Lai, general manager of the Hong Kong office of WEA, which markets Beyond's material in Hong Kong, Malaysia, and Singapore.

Tokyo police are investigating the circumstances surrounding the accident, said Koh-ichi Murakami, senior executive producer of the Fuji Television Network's programming department. Although the network had carried out all necessary safety measures, said Murakami, "we are taking action to prevent other accidents."

He confirmed, however, that there was no safety net in place during the filming.

Founded in 1983, Beyond has a reputation for bucking the conventions of the Hong Kong music in-

dustry. Their hard-rocking style and overtly political lyrics set them apart from the usual Cantonese idiom fare.

In the first such deal involving a Hong Kong rock band, Beyond in January 1992 signed a worldwide management contract with Amuse in an effort to expand beyond the Hong Kong and overseas Chinese markets and become a truly international act. Master and publishing rights to Beyond's material are jointly held by Amuse and Japanese record company Fun House.

The band's members have been living in Japan since January, recording new material, learning Japanese, and making media appearances.

Despite the accident, which leaves the group's future very much in doubt, Beyond's new Japanese-language single, "Kuchibiru Ubatani," was released June 25 as scheduled. A spokesman for Amuse says plans to release two Beyond mini-albums in July and September won't be affected by the tragedy.

Assistance in preparing this story was provided by Mike Levin in Hong Kong.

DISCO PULSE™

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CUBA: The hip phrase in Havana this summer is "echale limon," which literally means "put limon on it," but in a street sense means a good-natured, but resigned, "oh, what the hell." "Echale limon" is a phrase that is used by almost a man who, having scandalized his friends and family by marrying a skinny woman, then tries, in vain, to fatten her up. The song, which incorporates instructions in Japanese, Russian, and Spanish, on how to do the "Lemon Dance," is the title track of the latest album by NG la Banda, a New Generation band, so called because of its fresh, inventive approach, mixing salsa with heavy jazz arrangements and spicing its streetwise lyrics with slang straight out of the barrios. The NG horns are the hardest in Havana, and are known as "the horns of terror." NG la Banda's leader, Jose Luis Cortez, otherwise known as "Tono" or "roughneck," is legendary throughout the country. A virtuoso flautist who made his reputation with Los Van Van and Irakere, Cortez is deplussed by polite society for his vulgarity, but adored by the masses for his irrepressible street attitude.

JO SINCLAIR

SOUTH AFRICA: Ska music was the starting point for the Streels, a seven-band from Cape Town which began with a sound originally described as "Madness meets Men At Work," but which now offers a broader mix of township, pop, lounge, rock, and reggae. The band has been boosted by the return of South African blues-rock veteran Tim Parr, whose last group, Eliza Mental, was based in Dublin, Ireland, and was signed to WEA. Parr leads a subsidiary band, Zap Dragons, featuring three of the musicians in the Streels. But as yet, no recording contract seems forthcoming for the Streels. The band refuses to play cover versions and is therefore given short shrift by the dance clubs, where its most likely audiences await. However, it received a major break when a national pop station, Radio Five, backers of the recent tour here by Duran Duran, selected the Streels as a support act. A demo track recorded by the group in one afternoon reached Radio Five's Top 30 chart. "Give us a month in the studio," says the group's manager, Gavin Elder, "and we'll have a product and presentation style that we really could take to the rest of the world." ARTHUR GOLDBLICK

FRANCE/ALGERIA: In 1972, a song called "A Vava I Nuvu" became a hit in most Arab countries and all around the Mediterranean sea. The simple charm of the melody turned the performer, Idir, into an instant star. Born Hamid Cheriet in the city of Ait-Lahcene, Idir is a Kabyle, a member of the Berber people inhabiting the East Atlas mountains in Algeria and Tunisia. Over the years, the Kabyle people's nomadic cultural identity has systematically undermined, partly by French colonial rulers and more recently by the one-party (FLN) socialist regime that took control after independence in 1962. At a time when it was regarded as a betrayal of the FLN's "Arabism" policy even to speak the Kabyle language in Algeria, Idir became, through his music, an unofficial ambassador for his people's culture and language. But, tired of the music industry, he declined for many years to record any new material. Last year, however, a compilation of his songs, "A Vava I Nuvu" (Blue Silver), was so well received that he was encouraged to return to the recording studio in France. The result is the brilliant "Les Chasseurs De Lemmings" (Hunters Of The Lemmings) on the Nuvu/Blue Silver label. Far removed from the dancing grooves of rap, Idir's music is quiet, introspective, melodic, and mostly acoustic, his soft voice guiding songs that are blessed with the gentle charm of folkies. Idir made a triumphant return to the concert stage last month with four sold-out shows at the Olympia, Paris. EDMUND LIGERAND

ITALY: As a DJ, Lory D is regarded as the guru of the rave scene. A giant figure of a man, he has shared stages with Frankie Knuckles and Joey Beltram and performed at the New Music Seminar in New York and the Red Hot & Dance International rave. Organizers here claim his name on a ticket will guarantee a crowd of at least 2,000. But Lory D is also a musician and composer, and there's been a buzz of anticipation the prospect of him releasing an album. Now it's arrived. Released on Lory D's own Sounds Never Seen imprint (through BMG), "Antisystem" is believed to be the first techno-opera. After a relatively subdued, slightly avant-garde opening track called "5 Minutes 2 Dream" the listener has about 45 minutes in which to strutt, stagger, or crawl through a mass of techno/industrial sounds, rhythms, moods, and nightmares. Lory D, who produced the album and plays all instruments, describes "Antisystem" as an end-of-the-world tunnel. The words Lory D can release next month on Private Music's new techno/avant-garde label, Mac-Bit. DAVID STANFIELD

Spanish Artists' Royalties Up In '92

BY HOWELL LLEWELLYN

MADRID—Spain's performing rights society, the Sociedad General de Autores de Espana (SGAE), paid out \$152.4 million, or 19.9 billion pesetas (at an exchange rate of 124 pesetas to the dollar), in royalties last year to its 37,000 members, a rise of 7.6% over the previous year. Receipts from radio rights totaled \$117 million, or 1.5 billion pesetas.

But SGAE's influential vice president, Teddy Bautista, said at a press conference here that there were still many loopholes in Spain's modified Law of Intellectual Property. "The less than that of the Paris regime," he said.

"More than 100 Spanish clubs and is open six days a week from 10 a.m. to midnight. It is an integral part of a building housing a Patisserie and 12 cinemas. I am a great believer in the synergy between music and the image. Increasingly, managers like to buy the artist's image after the music. We have seen that to be true in the Paris regime—and it will certainly be the case in Tucson."

erty, that the society would be carrying out periodic checks on places of public entertainment to make sure the law was enforced.

Takings in 1992 were \$149 million, the difference being the six-month gap between gathering receipts and paying out royalties.

Bautista said the worst offenders of the law were the new private TV companies, but he also described as "especially conflictive" the public playing of recorded music in discotheques, showrooms, bars, hotels, pubs, public transport, etc.

"Periodically we will check out across Spain the 150,000 bars, cafeterias, hotels, and bingo halls; the 9,665 discotheques, pubs, and

disco-pubs, the 1,804 cinemas, the 9,000 town halls that are sporadic and informal users of royalty rights, the 980 radio stations, the 200 local TV stations, and the 200 community video networks," Bautista warned.

Income from the 1992 sales of 52.5 million sound carriers was \$36.8 million; from the broadcasting of recorded music, \$17.6 million; from live music, \$13.7 million; and from radio rights, \$11.7 million.

Royalties paid out were broken down as follows: recorded music, \$17.6 million; live music, \$12.6 million; sound carrier sales, \$34.8 million; and radio, \$9.8 million.



PsychoDerelict. Pete Townshend joined EastWest Records executives, music retailers, and live trade press at the St. James Club in London for a preview of Townshend's new album, "PsychoDerelict." The event turned into a double celebration as Townshend was presented with a cake marking his 48th birthday. Townshend was joined, from left, by his manager, Bill Curbishley, EastWest Records managing director Max Hole, and Jeff Beard, sales director of Warner Music U.K.

Pastorius CDs In Japan Bogus, Estate Alleges

■ BY STEVE McCLOURE

TOKYO—The release of rare recordings featuring the late jazz legend, Pastorius is creating a rumormongers, with the artist's estate warning the U.S. and European trade not to handle the CDs.

Hirokazu president of Osaka-based record distributor Super Stop Inc., says he has the rights to the material by Pastorius, which dates from the early '80s. Sasebe says that on May 12, 1992, he paid \$105,000 in cash to a man named Kenny Jackel for the master tapes.

Super Stop's record label, Sound Hills Records, released April 24 10,000 copies of an album culled from the tapes, called "Holiday For Pans." The label plans to export 6,000 more copies.

Pastorius' estate now is threatening to sue Sasebe for recovery of the tapes, which it says Jackel stole.

Sasebe says he bought the tapes in good faith and had no reason to doubt Jackel's integrity.

The album consists of eight tracks featuring steel "pans" player Obedia Molineux.

The estate says the tracks were recorded in early 1981, while Pastorius was still under contract to Warner Bros. Records, and that he had decided to release them as a Molineux album with Pastorius and Peter Yanilos as co-producers.

Pastorius, the estate claims, did not play any pans on the "Holiday For Pans" tracks. Soon after the tracks were recorded, the estate continues, Pastorius was released from his Warner Bros. deal but retained exclusive rights to the tapes.

"During the period of confusion and chaos for Jacko, a man named Kenny Jackel ingratiated himself and convinced Jacko to 'store' the 102-inch reels containing the unfinished, unmixed rhythm tracks," says Garland Hogan, a Fort Lauderdale, Fla., attorney representing the estate.

According to Hogan, Jackel subsequently had a session player key "counterfeit" Jacko bass tracks on tape.

Sasebe claims Pastorius, who died in 1987, gave the tracks to Jackel as payment for studio time. He admits Jackel did not show him any documentary proof that he owned the tapes.

Jackel, now said to be living in Bangkok, could not be reached for comment.

"This is the first time I've encountered this kind of problem in 18 years," says Sasebe, stressing the need for trust in such deals. "It's a very, very rare case."

Sasebe says he checked to see whether there was any record in the United States of the tapes having been stolen and found nothing.

Hogan says the estate has agreed with Molineux and Yanilos to jointly launch legal action in Japan against Super Stop to recover the tapes.

Meanwhile, he adds, "we have formally requested that the FBI enforce the criminal copyright laws and seize the records and CDs (of 'Holiday For Pans') when they arrive in the U.S. We urge all retailers or wholesalers not to buy this illegal product or risk suit from the Estate."

Says Sasebe, "If the estate tries to get sales of the album stopped in the U.S., then they'll have to prove their case."

DIVERSE ACTS BLEND AT FESTIVALS IN NORTHERN EUROPE

(Continued from page 33)

from Estonia, and the rest from Russia, Norway, Sweden, Finland, Denmark, and other parts of Europe. Tickets were priced at the equivalent of \$25 each. Confirmed artists include Faith No More, Procul Harum, the Shamen, and Ultravox. To round out the mix, several Estonian acts are booked as well.

FESTIVAL HIGHLIGHTS

In Sweden, this year's Hultsfred Festival, to be held Aug. 12-14, will be

the country's largest rock festival. Promoters were predicting a third successive sellout year, with 22,000 fans expected. The Ramones, Stereo MC's, the Shamen, and Jesus Jones are among the acts booked.

Norway's festival highlight is Kalvøystedevallen, also known as the Isle of Calves Festival, staged on an island outside Oslo. The organizer, Kapaul Karlsen of Haden, has booked Neil Young with Booker T. & the MGs; Pearl Jam; Faith No More; Del-

bert McClintock; Z, featuring Ahmet and Dweezil Zappa; the Kung Fu Girls; Yeahlove Swans; Clawfinger; and Wigwam Party. For both Kalvøystedevallen and Roskilde, an additional band is being booked to fill out the place left by the late John Campbell, who had built up an extremely solid fan base in Norway with his album "One Believer" and "Howlin' Mercy."

Label representatives in Norway and Sweden say this year's concert business gives them an excellent op-

portunity to market their product. Says Svend Juncker, international marketing manager at EMI-Medley in Denmark, "The festivals are very important—especially the larger ones like Roskilde and Midsfyns. Many music writers from Denmark and other countries are arriving to provide festival coverage. If you have a lesser-known band playing a big festival, you stand a better chance of getting media coverage."

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AD CLOSE: AUGUST 10

LAWSON

Arista Says U.S. Is Ready For Another Rock Star

CAN ARISTA RECORDS achieve a breakthrough in the U.S. market with a European superstar who does not sing in English?

Flashed back two years to a summer night in New York. Teen-age fans are tumbling into a late-night turn after a concert, prodding forward their souvenir T-shirts, singing bits from the show. It is a familiar scene.

But listen. The kids are singing, loudly, fervently, in Italian. And the songs are by Italy's own Eros Ramazzotti.

Ramazzotti's triumphant, solid-out U.S. concert debut at Radio City Music Hall in July 1991, intensively promoted to New York's Italian-American community, was the first hint of American acceptance for this chart-jamming pop-rock star, who already is a multi-platinum artist in Europe, and Latin and South America.

Arista Records president Clive Davis made a commitment then to bring the 29-year-old singer back to the U.S., and on July 27 Arista will release both Italian and Spanish versions of Ramazzotti's current album, "Tutte Storie" ("All The Stories"). The album was initially released May 3 by Italy's DDD Records and by U.S. affiliates throughout Europe.

In Europe, "Tutte Storie" hit No. 1 on Music & Media European Hot 100 Albums within a month of its release, the strategy of chart-scaling acted in Italy, Germany, Austria, Switzerland, Belgium, Denmark, the Netherlands, Spain, and Portugal. The lead single, "Cose Della Vita" ("Things Of Life"), with tough guitar lines and dramatic structure, likewise has dominated the European airplay outside the U.S.

The American release of "Tutte Storie" initially was planned for late September release, but the European success and early surge by Latin music radio in the U.S. prompted Arista to set earlier, says Donatella De Gaetano, international manager at DDD Records. "We're very proud of that," she says. "We want to make the most of what's already happening."

Arista executive VP/Gen Roy Lott says Ramazzotti "can't tell my consciousness" since he first saw the singer perform in Munich in late 1990. "This has been a crucial time since we signed him," Lott. "And his Radio City Music Hall date still stands as one of the top 10 shows I've ever seen."

Arista's expectations for "Tutte Storie" are realistic, and not exaggerated. "It's not going to explode just like that [in the U.S.]," says Lott, "but he is unique among every other artist I've ever seen."

Ramazzotti is due in the U.S. later this month, prior to the album's U.S. release, for the first phase of a multi-media promotional campaign that will draw on the resources of Arista, BMG U.S. Latin, and BMG Distribution, and will be coordinated with the efforts of the UMG International outside the U.S.

"A critical aspect here, which American companies have to realize, is that America is more than English-speaking people," observes Lott. "And if you're going to stay in the business, you have to realize you're selling your records to many people (for whom) English is not their first language."

The campaign for Ramazzotti will mark one of the first times Arista and BMG have mounted a simultaneous marketing campaign to both pop and Latin accounts.

Jack Rovner, senior VP of marketing and publicity at Arista, notes that the production of "Tutte Storie," which features such ace players as Tony Levin, Steve Ferrone, and Rick Fennell, is a rarity for Ramazzotti in a pop league with the likes of Phil Collins or George Michael. "That's the standard he has set for himself," says Rovner.

Arista's marketing plan will involve simultaneously working Ramazzotti's core audience in the Italian and Latin-American markets, and his crossover potential in the pop market, explains Rovner.

Spice Lee has directed a video of Ramazzotti's single "Cose Della Vita" and Arista will target cable outlets, including the Spanish-language Univision and Telemundo channels and the Italian Rai programming. "We're going to make sure MTV will be a tougher sell, perhaps MTV's senior VP of talent and music relations, John Cannelli, will have reason to champion an Italian super star."

Arista expects Ramazzotti to make additional promotional visits to the U.S. in September and at the end of the year with a tour likely in early 1994, possibly preceded by a year-end pay-per-view special.

"It doesn't matter if you understand the language, you understand the music," says Rovner. "There's a huge upside here. Eros is a bona fide pop star yet to be discovered in America."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native lands. Information may be sent to Thom Duffy, c/o Ridgmont St. London, WC1E 7AH or faxed to 071-323-8314.



by Thom Duffy

Canadian Labels Seek New Mktg. Outlets Claim Radio Rules Sap Power To Generate Sales

■ BY LARRY LEBLANC

TORONTO—Although radio remains a critical promotional vehicle for major Canadian record companies, it is coming a warning impetus of the medium on sales is increasing emphasis on other marketing sources. They include TV and radio buys, video, press, specialized promotions, outdoor, and, in particular, retail support, to promote and market releases.

"We've certainly seen a noticeable improvement in the support and investment we're getting from the record companies, which I think is in part driven by the realization [that] radio is not doing it," says Paul Auld, president of HMV Canada. "Many record companies still focus a lot of their time and resources in getting radio play but the more leading-edge labels are looking beyond having to kick in with the next phases of their marketing campaigns. 'Last week, I had two retailers tell me the latest bunch of our new releases are selling a two- to three-week window,' says Newman. 'They were already asking if there are new singles we're working. We're starting to tell accounts up front what the singles are going to be on a new album so they'll know we consider it to be a four-single-deep album.'"

The most music with two major top 40 AM outlets, CFTF here and CKLG in Vancouver, British Columbia, switch over to new formats of two major top 40 AM outlets, and the industry is watching with dismay. Gary Slaight, president of Standard Radio Inc., says major labels should shoulder a partial blame for the switchovers. "How much money did the major labels spend on advertising to help their top 40 stations, which were in financial trouble?" he asks. "The reason top 40 radio isn't working in Canada isn't because of the ratings—it's because of the revenue."

"I've just cut a deal with Petro-Canada for a coupon redemption campaign with MusicWorld in Ontario on six titles [by Clapton, Stewart, Dave Clark, Bette Midler, Dwight Yoakam, and Travis Tritt]," Newman continues. "I'm also on the verge of cutting a deal with a 150-piece clothing chain where I will put together a sampler cassette for some of my new product six times a year. They'll allow me to place a header card in their stores, telling people what they're listening to."

"Radio can still be a very effective tool which can take you into some very tight sales levels," says Don Oates, senior VP of sales at Sony Music Canada. "However, we've recently had multipatinum albums with Peas, Janis, The Doctors, and Leonard Cohen, where radio airplay was quite limited. In each case, there was enormous street buzz, retail merchandising, street posting, and radio buys. We're also now concentrating heavily on specific television [buys] for many of our acts."

"Some of the things we're doing now are related to radio going through so many changes," continues Oates. "[Others] are related to the graying of the population and the fact that the retail environment. We're also now competing solely for leisure dollars but also for leisure time. All of these things have caused us to use different sales and marketing philoso-

phies than [about five] years ago."

"Nothing beats solid radio airplay," says Doug Chappell, president of Virgin Records Canada. "However, with any large amount, you get the died-in-the-wool fans running in [on] day one, and then it's a long process to pry the dollars out of the rest of the public. We're still deep in a recession, and business is not good on the street. When retailers get these brand-new [major] albums, they see the cash registers ring, but they're not getting the depth out of those records they once did. A lot of these records are selling to a smaller audience. Our universe of clients for our product has diminished."

Record companies have been jolted by the revelation that they can no longer count on a 4-6 week window on major new releases before having to kick in with the next phases of their marketing campaigns. "Last week, I had two retailers tell me the latest bunch of our new releases are selling a two- to three-week window," says Newman. "They were already asking if there are new singles we're working. We're starting to tell accounts up front what the singles are going to be on a new album so they'll know we consider it to be a four-single-deep album."

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Canada Oks Two Licenses For Cable Music Channels

TORONTO—Four Canadian music industry organizations have authorized the Canadian Radio-television and Telecommunications Commission's May 25 decision to grant five-year licenses to Cogeco Radio-television Inc. and Digital Music Express (DMX) to offer 24-hour commercial-free all-music channels to Canadian cable TV viewers.

The Canadian Music Industry Assn., the Canadian Independent Record Production Assn., the Canadian Music Publishers Assn., and the Quebec recording industry association ADISQ, all of which opposed the original applications (Billboard, Aug. 22, 1992), announced June 29 that an appeal to the commission would be filed.

The record industry should be spending some money, says top 40 and other formats, to help put them in a better financial position."

Virgin's Chappell agrees with Slaight that the record industry doesn't need more advertising revenue on radio buys but adds, "We also don't get enough rotation out of them. They play so much gold and classic [material] that we have to ask if they're reaching the active record buyer any longer."

With the Canadian Radio-television and Telecommunications Commission's April fine-tuning of FM radio regulations, which included dropping the maximum number of times a record can be repeated (formerly limited to 18 plays of non-domestic music per week), and eliminating the requirement that stations play a minimum of 850 distinct musical selections each week, Chappell is confident that the number of Canadian FM stations will soon increase rotation of primary selections. Such a move would be cheered here by the music industry, which has long lamented FM's limited rotation.

"Nobody has moved yet because they wanted to see the [May] ratings, but I think you'll see some FM stations picking up," says Slaight. "You're going to see both CHUM and The Mix [CKFM], pick up the rotation on their [hours] from 2-3 times a day to 3-4 times a day, which will help the record industry."

Slaight, however, warns it'll be some time before the CRTC eliminates the hit-to-nonhit category from FM. Under CRTC guidelines, an FM playlist currently must remain 51% nonhit. "There are too many broadcasting concerns concerned with vested interests in certain markets," he says. "The two [AM] formats that don't want to see it are oldies and top 40. If I'm ever went to pure [all hits] oldies, it would destroy the AM station."

DMX, a partnership between Shaw Communications Inc. of Edmonton, Alberta, and International Cablecasting Technologies Inc. of Los Angeles, will deliver 33 music channels. Montreal, Quebec-based Cogeco will offer 38 channels. Both services are expected to be on air by the fall.

The main concern is that they are not going to be the same as U.S. services," says CRIA president Brian Robertson. "All they've done is graft on the minimum amount of what they view as Canadian content. The CRTC is allowing these two cable companies to exploit tens of thousands of our recordings with no consideration for competing record artists and record companies."

THE WORLD

EUROCHART HOT 100 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	WHAT IS LOVE HADSWANY (GOSSETT)
2	2	TRIBAL DANCE 2 UNLIMITED (VIRGO)
3	3	I CAN'T HELP FALLING IN LOVE WITH YOU (USAO)
4	4	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	INCORDES DIRT STRATS (VIRGO)
7	7	TWO PRINCIPES SPIN DOCTORS (EPIC)
8	8	NO LIMIT 2 UNLIMITED (VIRGO)
9	9	DO YOU SEE THE LIGHT SNAP (USAO)
10	10	DREAMS GABRIELLE (GOSSETT)
11	11	DIRT STRATS ON THE NIGHT (VIRGO)
12	12	UNLIMITED NO LIMIT (VIRGO)
13	13	SING HALLUJAH! (USAO)
14	14	ACE OF BASE HAPPY NATATION (MUSICA)
15	15	JANET JACKSON (VIRGO)
16	16	TINA TURNER WHATS LOVE GOT TO DO WITH IT (MUSICA)
17	17	HERBERT GROCHMEYER CHAOS (MUSICA)
18	18	ROD STEWART UNPUNISHED... AND SEATED (MUSICA)
19	19	ABBA MORE ABBA GOLD (MUSICA)
20	20	SOUNDTRACK THE BOOGYLAND (MUSICA)

AUSTRALIA (Australian Record Industry Assn) 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	I CAN'T HELP FALLING IN LOVE (USAO)
2	2	WHAT'S THE WAY LOVE GOES JANET JACKSON (VIRGO)
3	3	STONE COLD JIMMY BARNES (MUSICA)
4	4	TWO PRINCIPES SPIN DOCTORS (EPIC)
5	5	ACE OF BASE HAPPY NATATION (MUSICA)
6	6	DIRT STRATS ON THE NIGHT (VIRGO)
7	7	INFORMER SHOW (KAYE) (MUSICA)
8	8	UNLIMITED NO LIMIT (VIRGO)
9	9	DO YOU SEE THE LIGHT SNAP (USAO)
10	10	DREAMS GABRIELLE (GOSSETT)
11	11	DIRT STRATS ON THE NIGHT (VIRGO)
12	12	UNLIMITED NO LIMIT (VIRGO)
13	13	SING HALLUJAH! (USAO)
14	14	ACE OF BASE HAPPY NATATION (MUSICA)
15	15	JANET JACKSON (VIRGO)
16	16	TINA TURNER WHATS LOVE GOT TO DO WITH IT (MUSICA)
17	17	HERBERT GROCHMEYER CHAOS (MUSICA)
18	18	ROD STEWART UNPUNISHED... AND SEATED (MUSICA)
19	19	ABBA MORE ABBA GOLD (MUSICA)
20	20	SOUNDTRACK THE BOOGYLAND (MUSICA)

LAST WEEK	THIS WEEK	SINGLES
1	1	JANET JACKSON (VIRGO)
2	2	SPIN DOCTORS POCKET FULL OF KYRIFFITE (EPIC)
3	3	UNLIMITED NO LIMIT (VIRGO)
4	4	LEO ZEPPELIN REPEAT (MUSICA)
5	5	JIMMY BARNES REPEAT (MUSICA)
6	6	JANET JACKSON (VIRGO)
7	7	ANTHONY WALKER IN THE SWING (POLYGRAM)
8	8	DIRT STRATS ON THE NIGHT (VIRGO)
9	9	ERIC CLAPTON UNPUNISHED (MUSICA)
10	10	DIRT STRATS ON THE NIGHT (VIRGO)
11	11	DIRT STRATS ON THE NIGHT (VIRGO)
12	12	DIRT STRATS ON THE NIGHT (VIRGO)
13	13	DIRT STRATS ON THE NIGHT (VIRGO)
14	14	DIRT STRATS ON THE NIGHT (VIRGO)
15	15	DIRT STRATS ON THE NIGHT (VIRGO)
16	16	DIRT STRATS ON THE NIGHT (VIRGO)
17	17	DIRT STRATS ON THE NIGHT (VIRGO)
18	18	DIRT STRATS ON THE NIGHT (VIRGO)
19	19	DIRT STRATS ON THE NIGHT (VIRGO)
20	20	DIRT STRATS ON THE NIGHT (VIRGO)

LAST WEEK	THIS WEEK	SINGLES
1	1	MR. MAIN CULTURE BEAT (MUSICA)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

Info Of The World is compiled at Billboard/Editor by Julie Beaphop. Contact 71-373-6656 Fax 71-373-2147316.

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

JAPAN (Billboard/JPI Communications) 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	SETSUHANA KESHA SHINJIRU (MUSICA)
2	2	DIRT STRATS ON THE NIGHT (VIRGO)
3	3	UNLIMITED NO LIMIT (VIRGO)
4	4	WHAT IS LOVE HADSWANY (GOSSETT)
5	5	WHILE OF FORTUNE ACE OF BASE (MUSICA)
6	6	INFORMER SHOW (KAYE) (MUSICA)
7	7	DO YOU SEE THE LIGHT SNAP (USAO)
8	8	DIRT STRATS ON THE NIGHT (VIRGO)
9	9	SING HALLUJAH! (USAO)
10	10	ACE OF BASE HAPPY NATATION (MUSICA)

LAST WEEK	THIS WEEK	SINGLES
1	1	JANET JACKSON (VIRGO)
2	2	SPIN DOCTORS POCKET FULL OF KYRIFFITE (EPIC)
3	3	UNLIMITED NO LIMIT (VIRGO)
4	4	LEO ZEPPELIN REPEAT (MUSICA)
5	5	JIMMY BARNES REPEAT (MUSICA)
6	6	JANET JACKSON (VIRGO)
7	7	ANTHONY WALKER IN THE SWING (POLYGRAM)
8	8	DIRT STRATS ON THE NIGHT (VIRGO)
9	9	ERIC CLAPTON UNPUNISHED (MUSICA)
10	10	DIRT STRATS ON THE NIGHT (VIRGO)
11	11	DIRT STRATS ON THE NIGHT (VIRGO)
12	12	DIRT STRATS ON THE NIGHT (VIRGO)
13	13	DIRT STRATS ON THE NIGHT (VIRGO)
14	14	DIRT STRATS ON THE NIGHT (VIRGO)
15	15	DIRT STRATS ON THE NIGHT (VIRGO)
16	16	DIRT STRATS ON THE NIGHT (VIRGO)
17	17	DIRT STRATS ON THE NIGHT (VIRGO)
18	18	DIRT STRATS ON THE NIGHT (VIRGO)
19	19	DIRT STRATS ON THE NIGHT (VIRGO)
20	20	DIRT STRATS ON THE NIGHT (VIRGO)

LAST WEEK	THIS WEEK	SINGLES
1	1	MR. MAIN CULTURE BEAT (MUSICA)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

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LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

FRANCE (Premiere/RSN) 11/2/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

GERMANY (Der Musikmarkt) 6/22/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

ITALY (Radio Sorbus) 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

NETHERLANDS (Schilling Nederland) 4/0 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

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LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

SPAIN (El Trece) 7/9/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

SWEDEN (GLF) 6/30/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

CANADA (The Record) 6/21/93

LAST WEEK	THIS WEEK	SINGLES
1	1	DIRT STRATS ON THE NIGHT (VIRGO)
2	2	UNLIMITED NO LIMIT (VIRGO)
3	3	WHAT IS LOVE HADSWANY (GOSSETT)
4	4	WHILE OF FORTUNE ACE OF BASE (MUSICA)
5	5	INFORMER SHOW (KAYE) (MUSICA)
6	6	DO YOU SEE THE LIGHT SNAP (USAO)
7	7	DIRT STRATS ON THE NIGHT (VIRGO)
8	8	SING HALLUJAH! (USAO)
9	9	ACE OF BASE HAPPY NATATION (MUSICA)
10	10	JANET JACKSON (VIRGO)
11	11	ALL THAT SHE WANTS ACE OF BASE (MUSICA)
12	12	DO YOU SEE THE LIGHT SNAP (USAO)
13	13	SOMEBODY DANCE WITH ME D.J. BOBO (MUSICA)
14	14	CA PLANT FOUR NO LIMIT (VIRGO)
15	15	NO LIMIT 2 UNLIMITED (VIRGO)

BMG International Charts The Future

BOCA RATON, Fla.—"Charting The Future" was the theme of BMG International's annual managing directors' conference, held May 22-23 at the Boca Raton Resort here. Attendees participated in product presentations and enjoyed performances from BMG artists.



Pictured mingling at the conference are, from left, Arnold Bahlmann, senior VP, Central Europe; Thomas Stein, president, GSA territories; John Preston, chairman, BMG (Records) U.K. Ltd.; Rudi Gassner, president/CEO; Heinz Henni, senior VP, A&R and marketing; Peter Jamison, senior VP, Asia/Pacific region; Ramon Segura, senior VP, Latin America region; and Joe Gorman, senior VP, finance and administration.



A.J. Croca is complimented after entertaining conference attendees with songs from his self-titled Private Music debut album. Pictured, from left, are Heinz Henni, senior VP of A&R/marketing, BMG International; Ron Goldstein, president, Private Music; Crosse, Rudi Gassner, president/CEO, BMG International; and Pete Jones, president, BMG Distribution.



Imago artist Aimee Mann is congratulated after her concert at Conetti's, a Fort Lauderdale nightclub, where she and her band performed songs from her Imago debut "Whatevs", including the single "I Should've Known". Pictured, from left, are Heinz Henni, senior VP of A&R/marketing, BMG International; Rudi Gassner, president/CEO, BMG International; Mann; Terri Ellis, president, Imago Recording Co.; and Pete Jones, president, BMG Distribution.

RCA artist Bruce Hornsby welcomes his father, Robert Hornsby Sr., to the conference, where the young Hornsby performed. Pictured, from left, are John Preston, chairman, BMG (Records) U.K.; Dave Novik, senior VP of A&R, RCA Records Label; Bruce Galante, president, RCA Records Label; Bruce Hornsby; Randy Goodman, senior VP of marketing, RCA Records Label; Rudi Gassner, president/CEO, BMG International; Robert Hornsby Sr.; and Jeremy Marsh, managing director, RCA Records U.K.



Rick Astley talks with BMG executives after his showcase.



Piano virtuoso Evgeny Kissin releases after his performance at the conference. Pictured in back, from left, are James Glicker, VP of international marketing, BMG Classics; Rudi Gassner, president/CEO, BMG International; Gunter Henrich, president, BMG Classics; and Dan Gorgoglione, director of A&R, BMG Classics.



New BMG International signing Joen Armatradning, center, is welcomed to the convention by, from left, attorney John Frankenheimer; Rudi Gassner, president/CEO, BMG International; Heinz Henni, senior VP of A&R/marketing, BMG International; and Mike Noble, Armatradning's manager.

AUSTRIA'S HILLS ARE ALIVE WITH MUSIC

(Continued from page 1)

Austrian pop accounted for 8.5% while folk took a 4.2% slice; the balance came from classical, both foreign and domestic.

But there are encouraging signs that national repertoire is enjoying a resurgence of popularity. Acts such as EMI's EAV and Boris Bukowski, PolyGram's Wolfgang Ambros, and BMG's Rainhard Fendrich are achieving big sales not only in Austria, but also in Germany. Two Warner Music acts, Edelweiss and Ringobots, have due an overseas impact, and BMG has international growth for the duo of Edina Tsalhammer and Christof Straub, who call their act Papermoon. Formed in 1991, Papermoon performs songs in German, French, and English, and is produced by former Palo producer Robert Jönger. The first Papermoon album, "Tell Me A Poem," has sold more than 50,000 copies.

Dance music is another strong local repertoire sector. Sony Music artist marketing manager Andy Zahndnick comments, "Austrian dance music is very commercial and very melodic, combining elements of Bee Gees-style music and the Munich sound." The label has done well with five-track CDs and 12-inch vinyl singles for DLR. "One of the biggest hits has been 'Birthday Song' by Power Pack, which went platinum [50,000 units] and also reached the top 15 in Finland," says Zahndnick.

He continues, "The domestic scene is much healthier today because the local artists are producing music which has its own identity. There is no sense in an Austrian artist being an ersatz Rod Stewart or Elton John. The new acts making an impact are combining the melodic traditions of Austrian music with some new ideas, giving it a special flavor—mixing accordion music with a heavy disco beat, for example."

Foremost among the bands producing an up-to-date style of Austrian folk music is Hubert von Goisern & the Alpinkatzes, formerly with Sony, but now signed to BMG. "This is currently the top-selling Austrian band," says label chief Harald Buchel. "Their first album with us has sold more than 120,000, and a single from the album clocked up 52,000 sales, including 8,000 on vinyl."

Warner Music managing director Manfred Lappe holds the view that, when it comes to signing local talent, the criterion must be that national sales alone will justify the investment; if the act also succeeds in other markets, then that's the icing on the cake. "Two years ago," he says, "the market share of domestic productions was at its lowest. But it is now substantially better—heading to about 10%—and I am confident that it will continue to grow."

Lappe continues: "There has been a distinct change in the nature of local productions, from typical Austrian dialect material to repertoire of international standards, which is fresh and innovative and which still has an Austrian accent."

The boom in local repertoire is particularly gratifying since it has been achieved despite the fact that the broadcasters have not, in the past, been particularly supportive of domestic productions. "The situation

THE AUSTRIAN MUSIC MARKET

IFPI-Member Market Share, 1991-92

PolyGram/Armedo	23.9	24.2
BMG Arista	22.6	23.6
EMI	15.0	14.2
Warner	13.4	13.6
Sony	12.4	12.2
Echo	5.2	5.1
Koch	4.3	4.7
Belaphon	1.4	1.3
Gig	1.4	0.8
	100.0	100.0

Market Share By Repertoire Category

	'91	'92
Pop international	75.8	76.8
Pop national	8.0	8.5
Folk/musik	5.0	4.2
Classical	11.2	10.5
	100.0	100.0

Courtesy IFPI Austria

has improved recently, however," says Erich Krappenhacker, EMI's marketing director. He says Austrian repertoire is being given more exposure by the public-service radio station ORF. But, he adds, "Austria has, as yet, no private radio stations. The only competition for the state radio system comes from private stations like Radio CD in Bratislava and some small FM operations in Italy."

CD PENETRATION AT 37%

Austrians spend less on recorded music than their German and Swiss neighbors. Whereas annual trade deliveries of IFPI companies in Germany and Switzerland equal about \$43 and \$28.50 per person, respectively, the figure for Austria is about \$18.50. And the general consensus is that the prospects of augmenting that average are not spectacular. CD penetration in Austria is no more than 37%, compared with Switzerland's 56% and Germany's 45%.

Last year saw massive reductions in vinyl sales, with singles down by more than 60% in value, maxi-singles by 47%, and LPs by nearly 65%. The cassette market also shrank—by 12.5%—and the signs so far this year are that the cassette format's obsolescence is approaching.

Though overall industry revenues were up a modest 2.6% on the year, unit sales of all sound-carrier configurations were down by almost 1 million—a drop of 6.7%.

Encouraging, however, is the CD growth rate, with the album format up 20.8% in value and accounting for nearly 70% of total long-play sales, and the single up by 124.6%, with sales in excess of 1.1 million units, equal to 65% of total singles sales.

Also encouraging is the fact that sales to dealers by IFPI member companies—which have an 80%-85% share of the Austrian sound-carrier market—were up by about 30% in the first quarter of this year.

"Of course," says EMI's Krappenhacker, "some of this volume was (Continued on next page)

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to **Calendar**, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 7, "Mahe It Big in the Home Video Business," seminar presented by the Learning Agency, Hyatt Hotel, Los Angeles. 310-478-6677.

July 7-9, **Pro Audio & Light Asia '93**, fifth annual international trade exhibition for professional recording, sound reinforcement, duplication, lighting, lasers, and special effects for the entertainment industry for the Asian region. New World Trade Center, Singapore. 011-852-865-1833.

July 8, "Monophobia in Rap & Reggae," panel discussion sponsored by the Black Rock Coalition and moderated by Billboard's Dave Krehbiel. Musician's Union, New York. 212-713-5597.

July 11-14, **Video Software Dealers Assn. 1993** Home Entertainment Convention, Las

Vegas Convention Center, Las Vegas. 609-231-7800.

July 11-15, "Popular Music: Style And Identity," seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

July 12-16, **Image World Dallas, Featuring Video Expo And The CAMMP Show**, Dallas. Benta Roumays, 914-328-9157, or 800-800-5474.

July 13, "How to Start and Run Your Own Record Company," seminar presented by the Learning Agency, location to be announced, Los Angeles. 310-478-6677.

July 14, "The Role of Media in the Music Industry," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1124.

July 15-17, **Second Annual 360 Degrees Black Hip-Hop Seminar**, Embassy Suites Hotel, New York. 212-664-0360.

July 15-17, **18th Annual Uprock Midwest Communicators Conference**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4387.

July 15-18, **Jamboree in The Hills**, near St.

Charlesville, Ohio. 304-234-0050.

July 17, "Burning an Illusion," reggae symposium, Omni Hotel, Atlanta. Cheryl Welter, 404-296-1853.

July 17, **16th State Music Conference and Showcases**, hosted by The African American Recording Artist Magazine, Museum Center Auditorium at Cincinnati Union Terminal, Cincinnati. 212-694-1134/1.

July 18-19, **New Music Seminar '93**, Sheraton Hotel, Dallas. 212-473-4343.

July 27, "How to Make It in the Music Business," seminar presented by the Learning Agency, location to be announced, Los Angeles. 310-478-6677.

July 28, "The Music Business: Contracts, Managers and Copyrights," presented by entertainment lawyer Laurence K. Rudolph of Rudolph & Beer, Learning Agency, New York. 212-570-6500.

AUGUST

Aug. 3, "Seminar Advice: How to Make a Star a Star," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1124.

Aug. 4-5, **NARMWSA Operations Committee Meeting**, Sahara Hotel, Las Vegas. New, 609-555-2221.

Aug. 6-8, **Music Symposium (East)**, 93, Verwood Center, Stamford, Conn. 202-352-7569.

Aug. 12-15, **1993 The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 23-26, **1993 International Video Expo**, Universal City Hilton and Towers, Hollywood. Patricia Termini, 516-677-2500.

SEPTEMBER

Sept. 2, **MTV Video Music Awards**, location to be announced, Los Angeles. 212-298-8000.

Sept. 3-6, **Bumbershoot Festival**, various locations, Seattle, Wash. 206-622-5121.

Sept. 8-11, **National Assn. of Broadcasters Dallas Convention**, Dallas Convention Center, Dallas, Texas. 202-429-5300.

Sept. 9-11, **Foundations '93**, Burbank Hilton, Los Angeles. 212-945-1360.

Sept. 9-11, **Mississippi River Music Festival**, various locations, St. Louis. Mo. 512-667-7179.

Sept. 11-13, **Focus on Video '93**, Caranota Exposition and Conference Center, Toronto, Ontario, Canada. Shante Center, 416-564-1033.

Sept. 11-15, **The City International Music Convention**, Holiday Inn Crown Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 19-21, **NARM Retailers Conference**, Peachtree Convention Center, Atlanta, Ga. 609-596-2221.

Sept. 20-23, **Georgia Music Festival and 15th Annual George Music Hall of Fame Awards**, George World Congress Center, Atlanta. Reba Licks, 404-656-5095.

Sept. 25, **27th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 7-10, **Audio Engineering Society Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

FOR THE RECORD

The band Gutterball was signed to Mute Records by Peter Cooper. Incorrect information was given in the July 3 issue.



7 Non Blondes. Interscope's 4 Non Blondes receive four Popular Upstarts T-shirts, the band's award for moving its "Bigger, Better, Faster, More" to the top of Billboard's Heatseekers chart. Pictured, from left, are Billboard's Brett Auerbach, Non Blondes' Chrissa Hillhouse and Dawn Richards, Geoff Mayfield, Billboard associate director of charts/retail; band members Roger Rocha and Linda Perry; and Billboard Los Angeles bureau chief Craig Rosen.

LIFELINES

BIRTHS

Girl, Victoria Charlene, to Joey and Katrina Fotheringham, April 20 in Houston, Texas. He is a manager at Sam Goody/Suncoast.

Girl, Ella Clare, to Tod and Paula Hackett, May 29 in Long Beach, Calif. He is singles sales/marketing manager, West Coast for Uni Distribution Corp.

Boy, Ryan Antonio, to Scott and Vicki Arnold, June 3 in Long Beach, Calif. She is director of personnel and payroll for WEA Corp.

MARRIAGES

Kenneth Patnude to Penny Armstrong, May 21 in St. Thomas, Virgin Islands. He is technical service manager for Audio Techniques. She is product manager for Sony Music/Legacy Recordings.

Anthony P. Gadson to Cheryl Cassamano, May 30 in Detroit. He is a sales clerk and CD buyer for Harmony House Superstore No. 31 in Berkeley, Mich.

Jim Morkley to Lee Ann Pack, June 2 in Carmel, Calif. He is a

singer, songwriter, artist, and producer. She is Southeastern advertising rep for Billboard and the Country Airplay Monitor.

Lyle Lovett to Julia Roberts, June 27 in Marion, Ind. He is a Curb/MCA recording artist. She is an actress.

DEATHS

Boris Christoff, 79, of complications from a stroke suffered years earlier, June 28 in Rome. Christoff was a Bulgarian bass, singing actor, prolific recording artist, and leading interpreter of Russian music. (See story, page 7.)

Héctor Lavoe, 46, of cardiac arrest, June 23 in New York. Lavoe was a pioneering salsa vocalist, band leader and songwriter from Puerto Rico who recorded with Willie Colón, Johnny Pacheco, and Rubén Blades. Among his biggest hits were "El Cantante," "El Todopoderoso," and "Mi Gente." (See story, page 7.)

Send information to **Lifelines**, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

HARVESTING FOOD: Van Haelen has designated the U.S. portion of its "Bright Here, Right Now World Tour" as the National Hunger Relief Tour For USA Harvest, asking fans in selected cities to bring canned food to their concerts. Food will be collected and distributed by USA Harvest to local missions and shelters. The North American tour opened June 25 in Detroit. Jazzercise Inc., a national partner of USA Harvest, will furnish volunteers for on-site collection. Last year, USA Harvest distributed 47 million pounds of food to the hungry. For more in-

formation, call Julie Nathanson at 310-659-6400 or Maureen O'Connor at 310-201-8816.

SCHOLARLY DONATION: The Video Software Dealers Assn. reports that marketing service company Inside 12 X 12 is joining sponsors and supporters of the VSDA Scholarship Foundation with a \$6,600 scholarship donation. For more information on VSDA scholarships, call Don Rosenberg or Kathy Ripple-Gilmour at 609-231-7800.



Among the top music executives in Austria are, from left, Martin Pammer, MD of Sony Music; Manfred Langer, MD of Warner Music; Chris Wencker, MD of PolyGram; Hans Reinisch, former MD of EMI; Franz Medwentsch, MD of the Austrian IFPI group; Markus Spiegel, MD of Gig Records; and Harald Buechel, MD of BMG Austria.

Justice Label Gives Distribution A Fair Snake

■ BY JIM BESSMAN

NEW YORK—"They said it was crazy, but Justice Records has tied together its own localized jazz-based label and distribution in establishing itself as a nationally recognized manufacturer/marketer of mainstream music.

"We started out in jazz because we were committed to a vertically integrated company—through owning our own distribution company," says owner/president Randall Jamail, who recalls peddling 500 copies of Justice's debut "Standards In Gray" by Kellye Gray out of his car's trunk to four record stores in Houston—eventually selling 5,000 copies in six weeks.

Gray's album, and the Houston-based label's four other 1990 jazz releases, performed well in Texas. But

they also generated a national retail buzz large enough to facilitate Justice Distribution.

"The way to [vertically integrate] was to stay in a narrow niche initially, getting retailers to like our product and look at us as a niche label. My background wasn't in jazz—it was rock'n'roll and pop. But starting in jazz was a low-cost way to get in and make a name for ourselves, and the mistakes we made were lower-cost mistakes than if we started in pop or rock."

Whatever the motive, Justice Records quickly gained national identity and acclaim as a top indie jazz label, thanks to top-selling jazz albums from the likes of Herb Ellis and Stefan Karlsson, as well as the late Emily Remler's last recording. Justice Dis-

tribution also commenced smoothly, a result of Jamail's preceding year of research into the feasibility of launching label and distribution functions simultaneously.

"Everybody said I was nuts, and I'm not sure they were wrong," he says. "But I met [former Capitol president and current Geffen executive] David Berman, and he said I should go for it. That's all I needed to encourage me from one guy I respected."

So instead of signing on with any of the established independent distribution companies, Jamail "jumped blindly" into distribution, eventually developing a broad enough account base "to do justice, so to speak," to pop or rock records. Nonjazz artists with product now out on Justice include blues-rock guitarist Tab Bennett,

acoustic rock guitarist/vocalist David Rice, and pop band Thrillist.

"These records are more mainstream, and Justice Distribution can deliver them in a more mainstream fashion," says Jamail, who now ships to 7,000 stores domestically, including all the major chains. "We service some non-main-and-pop direct, some through one-stops," he says. "One-stop gets the same price we give to retail customers, so they act as true one-stops and not distributors—because Justice Distribution is the exclusive distributor of Justice Records."

Besides the advantage of exclusivity, which has netted Justice coveted vendor status with major chains, the distribution end benefits from its atypical modernization.

"Regional indie distribution no

longer serves the interests of national artists because it's so archaic," Jamail says, lamenting outdated "counting by hand" inventory-control practices that make optimal marketing of a nationally breaking indie product improbable.

"We're fully automated and computerized, so we can track a product and truly interface with every department," he states. "Touch a button and you see everything that's happening in any market, from store activity to air-play and press. For instance, we just added an AOR station on Benoit in D.C., so distribution can punch up a button and say, 'We got product in these five stores, but the inventory's low. Call the retailers and say that we have medium rotation on this huge station, buy the product, and it will be there in two days.'"

All Justice's departments are also prompted to act "cultural" questions in their everyday dealings with customers. "You can be filling orders and the computer screen directs questions about which clubs are appropriate for the act, who the writers are at the papers," says Jamail. "The whole thing interfaces and everything gets passed on to publicity or radio or sales. We're a very holistic company—everyone shares."

This vibe is further manifested by Justice's yin-yang symbol logo. "Here 'Justice' doesn't stand for 'law' but the desire to remain balanced in terms of artist contracts, social responsibility, and the environment," says Jamail, whose company motto is "Recycle paper, not music." Having himself produced many of his label's 40-odd releases, Jamail has personally applied the slogan; he also has employed his law-school education in ensuring that his artist contracts are just.

"I wrote a contract I could live with, based on trust," he says. "It makes for a much more level playing field between artist and label, and allows the artist to start getting royalties from the day the label makes a profit. And it doesn't let the label profit from stupidity or ineptitude."

Justice now looks to sign a couple more rock/pop acts this year, says Jamail. He also is considering distributing select non-Justice product, but only from labels that are equally computerized and automated.

Spec's Earmarks \$23M For Upgrade, Expansion

■ BY DON JEFFREY

NEW YORK—Spec's Music Inc., the Miami-based operator of 59 music and video stores, is undertaking a \$23 million capital-expansion program to renovate and add more stores in its Florida markets.

The program includes plans to add what Spec's calls "multiple destination" units that sell music, video, books, and merchandise such as T-shirts and posters. They also will contain centers for live entertainment. The company says it has signed at least two letters of intent to open such units.

The new Spec's also will feature a change in store design and logo, refactoring for new merchandising efforts, listening posts, and an on-line computer inventory-control system designed to quickly help employees locate product for customers.

Work on the first of the redesigned and reconfigured Spec's, a 10,000-square-foot, will begin in St. Petersburg, Fla., with prototype in 30-40 days and be completed by October at the earliest, the company says.

Details of the capital-expenditure program call for adding 54 new stores and renovating 36. Spec's intends to spend \$7.5 million next year, \$6.5 million the year after, \$7 million in 1996,

and \$2 million in 1997, for a total of \$23 million.

On June 16, Alan Lieff, Spec's president and CEO, and Peter Blei, VP and CFO, came to New York to discuss Spec's finances and strategies with bankers and analysts at Ladenburg, Thalmann & Co., the investment bank that took Spec's public.

The meeting apparently was successful because the company's stock, which trades over the counter, rose 25% in two days to \$5 a share. A week later, however, it had drifted back down to \$4.25.

Spec's executives say the major element of the chain's strategy is to be the dominant music retailer in the markets it is in. They say that if in five years Spec's does not have the major share in a particular market, it might decide to pull out.

Figures provided by SoundScan state that Spec's has a 16.1% share of the Florida retail music market, and 28.2% of the southern Florida market.

Spec's new strategy also calls for it to focus on areas that Lieff says are "underserved by national competitors." Those include the areas of Latin music, classical, and children's product.

To find space for the product that will be receiving new emphasis, Spec's is removing the backstreet rental video

departments from most stores. Twelve have been shown so far, and another eight will be gone by next year.

Spec's also is looking at acquisitions as a way to grow. Last year it bought four stores in southern Florida, converted three to Spec's, and closed the fourth. Executives say they are "working on" two acquisitions but that they are in "very preliminary" stages.

Spec's plans to focus on 'areas underserved by [its] competitors'

A change in the way products are merchandised is on tap, too. Lieff says new fixtures are being created to house combined stock of CDs and cassettes. Executives believe they may be losing sales from those who might wish to buy both configurations for home and car use.

Listening booths, which will be used to help break new artists, will be an important part of the new Spec's. "Record companies are excited about listening posts because they can't get radio play," Lieff says. Each post will be equipped with two headphones and programmed to play 10 CDs, with fea-

tured titles changing every few days or weeks.

Another big component of upgraded customer service will be the on-line inventory network. A customer looking for a recording will be able to check with an employee who can find out if the music is in that store, or in a neighboring store, or in the warehouse. Special orders can be sent electronically to the vendors. Twenty-seven stores are on-line, and Blei says "almost all" will be on-line by the end of summer.

The amount of inventory carried by Spec's has been increased, which contributed strongly to higher sales in the recent quarter. Blei says elimination of the CD longbox increased warehouse shelf space 45%-50%.

In the third quarter, which ended April 30, Spec's reported that net profit before a \$1 million restructuring charge rose 48.6% to \$55,000 on an 18.6% jump in revenues to \$17.5 million. Sales for stores open at least one year were up 12%.

As part of its changeover, Spec's also is expanding its staff. It has hired a director of real estate, Janet Martinez, and a director of MIS, Ron Sorzano, and is "actively looking" for a senior VP of merchandising and marketing. A director of marketing may be hired.

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Retail

W'house Deal Almost Done; A Tower For Trump Tower?

DEAL CLOSED, ALMOST: Wherehouse Entertainment has partially closed its deal to acquire the Record Shop chain. In an unusual move, Torrance, Calif.-based Wherehouse has closed on 16 of the chain's 27 stores, and is operating 11 others that it does not yet own. According to Bruce Jesse, VP of marketing communications, the closing for those stores is pending lease negotiations with landlords... By the way, Wherehouse's move into the used CD business is almost complete. The chain now has used CDs in about 280 of its 344 stores—the latter figure includes all the Record Shop outlets. Also, for the July Fourth weekend (before press time), the chain was getting ready for another trade-in sale similar to its controversial Memorial Day promo. But this time, they will give \$4 credit to anyone bringing a CD for trade-in.

TOWER SQUARED: Look for Tower Records/Video, arguably the best-known record chain in the U.S., to open a store in the pre-eminent retail location in the country, at the corner of 57th Street and Fifth Avenue in Trump Tower. Although it is not yet a done deal, Tower president, Russ Solomon told his troops at the company's annual convention, held June 25-30 in Sacramento, Calif., that the chain is negotiating a deal to put a 7,000-square-foot store in the basement of the Trump Tower vertical shopping center.

Solomon, however, declined to provide further details for Track, since a lease has yet to be signed. But if Donald Trump and Russ Solomon cut this deal, it would give new meaning to the name "Trump Tower."

Other music merchants are known to have looked at that location, and executives at those chains say they passed because they doubt a record store will work there. The negatives of the location, according to those merchants, are that although Trump Tower generates a tremendous amount of traffic, most of the visitors are tourists, not shoppers. Indeed, many have speculated that the upscale merchants in Trump Tower count on their stores there for cash, not profit. Another drawback to the location is rent. On a per-square-foot basis, it likely is the highest the Tower chain has ever considered.

The shopper vs. tourist issue may play well for Tower. For most tourists, a Tower unit would be one of the few affordable stores in the upscale center. Thus, the tourists might be lured in—just so they could say they bought something at Trump Tower.

Regarding high rent, the 57th Street/Fifth Avenue corridor generates the highest rent per square foot—upward of \$300—in the country, which is good if you own the real estate but not so good from the retailer's point of view.

While Trump Tower's tony tenants may pay rents higher than those most music retailers pay, it is unlikely their rents are as high as those in the area immediately outside the center.

That's because Trump Tower is an urban vertical mall—a negative in the U.S. shopping center industry—with a physical layout that can kindly be described as "not shopper friendly."

Besides, anyone who knows Solomon shouldn't worry that he is paying too much for a location: He is known for squeezing the rent dollars tighter than any other music chain president in the country.

ON THE MOVE: Bob Baker has been named VP of credit at PGD, replacing Chuck Graney, who has retired.

RETAIL POP:

Sub Pop, the Seattle label known for decaying into retail. The label, the first home of such bands as Nirvana, Mudhoney, and Soundgarden, will open a store across the street from the city's legendary Terminal Building. Label co-founder Jonathan Poneman says the store will be called the Sub Pop Mega-mart and will consist of 600 square feet of retail power. "We will specialize in Sub Pop music and Sub Pop-related paraphernalia."

In addition to carrying titles from the company's catalog, the store will have rare and limited-edition 45s. It will also carry titles released by Sub Pop bands after they moved onto other labels, as well as video compilations.

In all, the store probably will carry about 150-200 titles. As for paraphernalia, the store will offer "T-shirts, caps, posters, stickers, patches, pillow cases, whatever we can think of," says Poneman.

Sub Pop is not the first independent label to open a store. Last year, SST opened an outlet in Los Angeles on Hollywood vein. Also, Poneman cites the Taang! outlet Kids Will Have Their Say. But while he acknowledges he admires those outlets, he says they weren't the inspiration for the Sub Pop Mega-mart.

"The Sub Pop store was born of necessity," Poneman says. "We have people come from all over the world [to Seattle because of the music], that came to our warehouse. While we want to be hospitable, these people disrupt our warehouse. So we needed a separate space where they can shop."

While the store will open in early August, other music retailers do not have to wonder if Sub Pop will look to create a retailing empire. "My partner Bruce [Pavitt] and I are taking a light-headed approach to the store. We want to have some fun with it."



America Loves "Snow" In Summer

HARD TO BELIEVE, you say? Not really. That's because this is not a meteorological forecast. The "Snow" we are talking about is the beloved Snow White, the first lady of the grand animated musical. And she, with the aid of seven very well-known little men, is heating up the box office right now, creating movie magic across America with young and old alike.

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New Orleans' 'Record Ron' Lets Vinyl Live

■ BY NICK MARINELLO

NEW ORLEANS, La.—Most New Orleanians know him as Record Ron. Through a series of exotic late-night television spots and ongoing print advertisements that masquerade as a comic strip, Ron Edelstein has achieved a high profile in the ordinarily low-profile business of selling old and used records. There are not many things, however, that are ordinary about Edelstein or his business.

He usually can be found behind the cash register of the retail outlet he opened in the French Quarter in 1980. Stepping inside Record Ron's Good & Plenty Records can be an assault on the senses, as more than 75,000 titles, almost

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all on vinyl, are jam-packed into the store's 800 square feet of space. In one corner, stacks of albums rise in vertical towers high enough to obscure the light coming through the window and almost high enough to touch the rows of vintage light boxes that line the walls.

"Vinyl's my specialty," says Edelstein. "It's vinyl that's drying up and getting harder to find." Maybe so, but Edelstein hasn't had a hard time finding it.

"I have over a million titles in inventory," he says. He acquired the bulk of that from the Dollar General department-store chain, which sold its records in 1983. "I bought three-fifths of their \$1.2-million inventory," he says. "It was like \$15,000. It was cheap."

Most titles on display are categorized as rock. "In my rock category I have Judy Collins and Manhattan Transfer," explains Edelstein. "In this [small] space I can't separate rock into folk, pop, etc." Other categories include jazz, soul, R&B, comedy, spoken word, Broadway, and soundtracks. About 10% are titles from local and regional artists.

"The trying to build my local section in all categories," says Edelstein. He adds he also is looking to buy easy listening and vintage jazz.

"I pretty much buy everything except top 40, which millions of people already have. Lately everybody is dumping vinyl because of CDs, but [most] people have the same collection. The key to this business is that we have really obscure stuff."

And the obscure stuff can weigh in at a heavy price. "I have six copies of the Beatles 'Sgt. Pepper' cover," says Edelstein. "The price on these ranges from \$250 to \$1,000, depending on my mood." "While he prides himself on the pristine condition of his stock, Edelstein admits that that is not always important to every buyer. "I sold two albums covers of Fats Domino's 'Southern U.S.A.' (Mercury) the other day. The guy paid \$200 each for a picture of cardboard."

On the average, albums are priced from \$8 to \$8. Edelstein takes little stock in pricing guides, however, and believes
(Continued on next page)



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RECORD RON LETS VINYL LIVE

(Continued from preceding page)

in setting a price according to what the market will bear. "If I have a record for sale for \$20, and somebody buys it, the next one, if it is in good shape, will go up to \$25," says Edelstein. "If you have 10 people looking for a particular record, you know you can put whatever price on it. Every day I prove the [pricing] books wrong."

The Ron's share of his stock is warehouse-sized, with about 300,000 titles moth-balled on the floor above Good & Plenty Records.

Over the years Edelstein has increased his retail space by opening Record Ron's Too in 1988 and Ron's Stuff earlier this year. Both also are prime French Quarter locations, and Edelstein estimates about half of last year's \$550,000 in sales was to tourists. "Tourists spend more time in the store—and more money," he says.

Despite that, Edelstein has cultivated a base among local vinylphiles. About



Record Ron's Good & Plenty Records in New Orleans contains more than 75,000 titles in 800 square feet of selling space. Most of the merchandise is vinyl. (Photo: Melody Mineo)

four years ago he was a fixture on late-night television during an 18-month stint of 30-second ads. "I wrote and did the whole thing myself," says Edelstein of the commercials, "all of which ended with the slogan, 'Tell me I sent you.' That pretty much caught on."

Once he delivered his entire on-air pitch while struggling with an armload of 300 albums. When it came time to point to himself at the end of the commercial, he fumbled the albums, which went crashing onto the floor. "People really seemed to like that," he says.

Edelstein has also marketed himself in print through paid advertisements designed as a comic strip featuring his illness. For several years he ran a strip announcing his annual half-price sale in honor of his divorce. "The theme was, 'You be the wife and take 50%,'" he says.

Edelstein got his start in the music business in the late '50s as a teenager working in New York's Tin Pan Alley, first as a gofer for the manager of singer Brook Benton and then as an independent promoter. "I formed a few record labels and also did some studio recording with mostly the self-contained groups from Brooklyn and Manhattan like the Glorious Revolution, the Groundfloor

People, and Johnny Shepherd. I had no talent, but I did have a good gift of gab."

After moving to New Orleans in 1980, Edelstein began selling used records in the flea market adjacent to the city's historic French Market. When an opportunity to rent space in the French Quarter presented itself, Edelstein seized it. Now, along with Record Ron's and Record Ron's Too, Edelstein rents an additional 750 square feet in ministorage space. He bought the property and building that house his newest outlet, Ron's Stuff, in April for \$250,000, and staffs his three stores with eight full-time people.

The newest outlet also sells posters, collectibles, and current releases in local music. Edelstein plans to close Record Ron's Too in October and move that inventory into the new location. He also plans to sell sheet music and movie memorabilia from the '40s through the '70s.

Ever the entrepreneur, Edelstein two years ago began selling advertising space on his retail bags to local merchants. "The first year it was rough getting people to advertise, but this year it was a breeze," he says. The bags are given to 30 spaces, each priced at \$38. Advertisers are guaranteed a yearlong run, from Mardi Gras to Mardi Gras.



Ron Edelstein opened his first Record Ron's store in New Orleans' French Quarter in 1980. Since then he has opened two more music shops in the area. (Photo: Melody Mineo)

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THIS WEEK	2 WEEK AGO	WEEK OF CHART	TITLE	ARTIST
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NEW AGE ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	11	IN MY TIME (REPRISE) 7052	YANNI	5 weeks at No. 1																			
2	2	8	SHEPHERD MOONS 2 (REPRISE) 7053	ENTY																				
3	3	7	NARADA DECADE (NARADA) 8711	VARIOUS ARTISTS																				
4	4	15	MRS. CROWE'S BLUE WALZ (LAKOTA) 1142	ADRIAN LEGG																				
5	5	21	CURTAIN CALL (MOLAND) 912	DANNY WRIGHT																				
6	6	21	WATERMARK 42 (REPRISE) 7054	ENTY																				
7	7	17	THE LONDON CONCERT (WILEY) 8488	CHRISTOPHER FRANK																				
8	9	13	LINK (REPRISE) 11123	OSTEIN SEWAG																				
9	12	5	MONTEREY NIGHTS (GTS) 4140	JOHN TESH																				
10	15	5	BLUE NIGHT (REPRISE) 7055	BLUE KNIGHTS																				
11	19	10	NOUVEAU FLAMENCO (HIGHER CLIMATE) 7526	OTTMAR LIEBERT																				
12	11	13	THE ELEVENTH HOUR (REAL) 8002	MARS LASAR																				
13	16	6	SOLO PARA TI (EPC) 4788	OTTMAR LIEBERT & LUNA NEGRA																				
14	NEW	14	CELTIC ODYSSEY (REPRISE) 7056	VARIOUS ARTISTS																				
15	8	17	ROMANCE (AMERICAN GRAMMAY) 103	CHIP DAVIS																				
16	17	7	2002 (HIGHER CLIMATE) 7051	CUSCO																				
17	25	3	CHRONICLES (NARADA) 8407	DAVID ARKENSTONE																				
18	9	19	BEYOND THE MINO'S EYE (REPRISE) 7057	JAN HAMMER																				
19	24	8	SUMMER 8 (VIRGIN) 11107	GEORGE WINSTON																				
20	19	5	THE VISION (REPRISE) 7058	LORENA MCKENITT																				
21	14	17	ETCHED IN STONE (SILVER) 7059	FLOWER AND BRANCA																				
22	22	23	THROUGH THE RAINDROPS (REAL) 8003	ROBERT BONFIGLIO																				
23	23	5	SPANISH ANGEL (REPRISE) 7060	PAUL WINTER CONSORT																				
24	NEW	14	HOW THE WEST WAS LOST (SILVER) 7061	PETER KATER WITH R. CARLOS NAKAI																				
25	15	15	NARADA COLLECTION 4 (NARADA) 8210	VARIOUS ARTISTS																				

WORLD MUSIC ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	13	ADVENTURES IN AFROPEA 1 (REPRISE) 7062	ZAP MAMA	2 weeks at No. 1																			
2	2	23	GLOBAL MEDITATION (LUPUS) 0171	VARIOUS ARTISTS																				
3	3	13	ANAM (ATLANTIC) 8249	CLANNAD																				
4	4	5	LAM TORO (MCA) 9325	BARBA MALL																				
5	5	17	A MEETING BY THE RIVER (ATLANTIC) 8250	RY COODER/V.M. BHATT																				
6	6	13	MYSTICAL TRUTH (MCA) 7504	BLACK Uhuru																				
7	7	8	THE WORLD SHOULD KNOW (REPRISE) 7063	BURNING STAR																				
8	7	15	WAKE UP (QUALITY) 8121	BIG MOUNTAIN																				
9	12	13	WEAVING MY ANCESTORS' VOICES (REAL) 8004	SHEILA CHANDRA																				
10	9	5	SELENIO (GREEN LINE) 4056	VARTTINA																				
11	15	3	LET ME PLAY MY DRUMS (REPRISE) 7064	OBO ADDY & KURURU																				
12	14	3	PUTUMAYO: WORLD MUSIC VOL. 1 (REPRISE) 7065	VARIOUS ARTISTS																				
13	11	5	EKSTASIS (ANIM) 1418	NICKY SKOPELITIS																				
14	NEW	14	BANBA (ATLANTIC) 8251	CLANNAD																				
15	NEW	14	THE NEXT DREAM (EPC) 57	BACHIR ATTAR																				

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassettes and CD. * Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

Kids Converge At Knotts Berry Farm For Benefit

CHIMING IN: Child's Play managed to steal away to Buena Park, Calif., in mid-June to catch the last day of the Children's Hospital International Music and Entertainment (CHIME) Festival, and we only wish we'd been able to attend all three days. Produced by industry veteran and Oz 2 Kids Records chief Lou Adler, and benefiting the Children's Hospital Los Angeles, the CHIME Festival brought together an unprecedented array of children's performers at Knotts Berry Farm June 11-13.

For Child's Play, it was the first chance to see in person many of the names who regularly grace this column, including Joanie Bartels, Tim Noah, Joe Scruggs, Linda Arnold, Norman Foote, Dave Kinnohn, Dennis Scott, Greg & Steve, Chic Street Man, Rockapella, and the Bumblebeez. It was also the first time headliners Waylon Jennings and Cheech Marin (whose "My Name Is Cheech The School Bus Driver" was our favorite kids' album of 1992) performed their children's material live.

We also got reacquainted with the considerable performing charms of Dan Crow and Rosenzont's Bill Shontz—and were sorry to have missed Rosenzont's Gary Rosen, Janet & Judy, the

Banana Slug String Band, Glenn Bennett, Dennis Hyson, Bethie, Dan Dalton, Jim & the Animal Band, and other worthy performers, due to scheduling and time constraints.

Our frenetic but satisfying day



by Moira McCormick

was spent dashing among many of Knotts Berry Farm's 10 stages, trying to see everyone we could, which proved difficult at times due to the 15-minute sets mandated by the amusement park setting. We began at the Fiesta Stage with longtime duo Greg & Steve (Youngheart Records, Los Angeles), whose bluesy boogie version of "The Three Little Pigs" sparked widespread audience participation. Next up was Jose-Luis Orozco, whose lively, humorous English-Spanish set was crowd-pleasing and educational.

To the sexy strains of El Mariachi Los Alamos, we headed off for

the Camp Snoopy stage to catch the effervescent Dan Crow—resplendent in purple shirt with green lozenges—who exhibited once again his formidable knack for cracking up the sandbox set. We're confident that Crow's recent departure from Sony Kids' Music (Billboard, July 3) is but a temporary setback.

We then located the enclosed Cloud Nine theater, where Joanie Bartels (Discovery Music/BMG Kids), Dennis Scott, Scooter, and Chic Street Man were sharing the stage. Nashville-based Scott (Act IV Music), a veritable one-man children's music industry, writes, produces, and performs songs on a variety of audio and video projects (and recently produced Dan Crow's latest, unreleased album). Scooter (Jimmy Jangle Records, Nashville) performed his sunny, reggae-flavored number "Miles Of Smiles," and was followed by the engaging Chic Street Man, a late addition (and a most welcome one) to the CHIME Festival. One of the few African-American artists on the children's music scene, Chic had his audience singing, doing call-and-response, singing in French, and in general soaking up his good vibes. A particular highlight was "Everybody Be Yo'elf," a tune that appears on MCA's "Northern Exposure" soundtrack.

Back to the Snoopy Stage we went to catch Linda Arnold (A&M), whose pleasant soprano and participatory tunes such as "Popcorn" created an impromptu dancefloor of tots (among them our own 4-year-old, Lily). Next up was Dave Kinnohn (Song Wizard Records, Los Angeles), one of the most intriguingly different children's songwriters around, whose prodigious

(Continued on page 47)



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Album Reviews

EDITED BY PAUL LERNA, CHRIS MORRIS AND EDWARD MORRIS

POP

► **EFUA**
Drum Jazz
 PRODUCERS: Jay Barney & Michael Gamette
 (Vanguard) 5417
 (Featured in *Mute To My Ears*, Billboard, May 22)

► **BABARA STREISAND**
Back To Broadway
 PRODUCERS: Barbara Streisand
 Columbia 4185

Eight years after her immensely successful "Broadway" disc, Streisand is likely to strike platinum again with a program of Broadway-originated songs, this two numbers from the Andrew Lloyd Webber song "Sunset Boulevard," yet to reach New York. Streisand, for all appearances, hasn't missed a beat in conveying the romantic intensity of older songs, while meaningfully exploring the philosophical bent of Broadway's current composer king, Stephen Sondheim. On hand for duets with Barbra are Michael Crawford and John Mahoney. Back to Broadway and back to the pop way.

► **OZZY OSBOURNE**
Live And Loud
 (Mercury) 4000
 (Featured in *Rock On*, Billboard, May 22)

The Zeus of the metal kingdom unleashes the motorized fury of his live shows in the form of a two-CD set out during the recent "No More Tours" tour. His career as Black Sabbath's legendary front man is recognized with such benchmarks as "Paranoid," "War Pigs," and riffs from "Iron Man" (old mates Cream Butler and Tony Iommi appear), his solo Madman side range from breakthrough "Crazy Train" to late hit "Mama I'm Coming Home." Quality of sound is superb, matching the intensity of the performances. A must for Ozzy worshippers.

► **JORDY**
Peaches Surprise (Surprise Package)
 PRODUCERS: Claude Lenoir & Raymond Lenoir
 (Mercury) 4000

Backed by savvy discjockey tracks, irresistible 5-year-old Parisian party in French about the vegetable market as a baby. He's already charmed millions in Europe and now the U.S. with the novelty to rock "Our D'Zeez Bote" (It's Tough To Be A Baby)—included here in French and English versions—and threatens to do the same with equally cute "L'Amour à la rose" and his preschool narrative "Le Petit Chien." "Les Boules" (Loosers), and "Ma Petite Souris" (My Little Sister), a touching duet with his mother about a recent addition to the family. Thumb-suckingly good.

► **MARIA MCKEE**
You Getta Go To Get Saved
 (Mercury) 4000
 (Featured in *Rock On*, Billboard, May 22)

A much-maligned McKee returns to the record after several years' absence with a well-focused, lead-to-the-roots set featuring several old Lone Justice collaborators. Singer resists the temptation to over-sing, and gives back of mostly written originals and well-selected covers like treatment. Soulful "I'm Gonna Soothe Your Aching Lead-off track; sprightly little track and pair of Van Morrison covers, "My Lonely Sad Eyes" and "The Way Young Men Love Me" are also top-shelf rock-format radio choices.

► **FLAT DOW JETS**
White Trains
 PRODUCERS: Cameo Records & Phil Joe Jax
 (Mercury) 4000

The musical Desert Remover and drummer Crow contain their dancing assault on the rock track from with a Southern-fired funkyness includes "Country Of The Jungle," "Husband Of A Daughter Of A Son," and tributes to Duke Ellington's superheros, "Turn Statue," Echo-echoed, alternate sound will find continued favor with left-field modern rockers.

SPOTLIGHT



► **ZZ TOP**
Greatest Hits
 PRODUCERS: Bruce Swan & The Edge
 (Mercury) 314 518 007

The world's biggest bad took a cybernetic jorjoke on its newest album, an outgrowth of the "Achtung Baby" era. Although all 10 tracks are new, they challenge the industry's fondness for formalization, album- and modern-rock programmers are likely to see an emphasis track "Numb," a litany of commonplaces given by guitarist the "Edge," "Habeas," a catchy number that sounds like a slowed-down Cars tune; "Lemon," in which singer Bono affects a Jagger-like falsetto; and "The First Time," a slow, simple tune in the vein of "Smile." Highlight of the record is "The Wanderer Starring Jimmy Chax," written by ZZ and sung with piercing sincerity by The Man In Black.

► **TIGER TRAP**
Prologue
 (Mercury) 4000

For those modern rockers who have gotten weary of grit, grime attitude, debut set will all-female quartet may come as an enticing surprise. Tiger Trap is an engaging throwback to an era when distaff bands could sing about relationships with the opposite sex without any apparent desire to tear men's spleens out. Simultaneously powerful and disarmingly, group shines on numbers like "My Broken Heart" and "Thriller Boy."

► **THURILLAT**
(Unreleased)
 PRODUCER: Robert James Jamel
 (Mercury) 4000

New York trio debuts with a spirited collection of originals rendered in acoustic-rock, folk, and later song into later stage. First single "All Come True" typifies group's sound—an amalgam of mid-60s guitar rock and later song into later stage. First single "All Come True" typifies group's sound—an amalgam of mid-60s guitar rock and later song into later stage. First single "All Come True" typifies group's sound—an amalgam of mid-60s guitar rock and later song into later stage.

► **PATTI LUPONE**
Patti LaPore Live
 PRODUCERS: Joe Bonanno, Steve Young
 (Mercury) 4000

Recorded in January at the Westwood Playhouse, this two-CD package showcases LaPore's remarkable versatility as a singer. She moves seamlessly through 26 songs by composers ranging from Kurt Weill, Cole Porter, and Stephen Sondheim to Billy Strayhorn, Brenda Russell, and James Taylor. LaPore's starring role in Andrew Lloyd Webber's "Sunset Boulevard" will make extra exposure for this collection.

► **BARENDE WHITFIELD WITH TONY RUSSELL**
White Noise
 PRODUCERS: Tony Russell
 (Mercury) 4000

Combo of Boston-born B&B stamper Whitfield and Western beatnik Russell may with left-field modern rockers.

SPOTLIGHT



► **TONY TONI TONÉ**
Toni Toni TONÉ
 PRODUCERS: Tony Toni Toni
 (Mercury) 314 518 007

Triple-T takes a step forward by taking a step back to its soul roots, a nod to the 1960s soul era. Enthusiastic reminders of R&B stardom such as Aretha, Marvin, Smokey, Stevie, and EWP mingle with new-jack and hip-hop vibes, most effectively on material cut for R&B and pop radio, like first single "I'll Be No One," which is a duet with the late soul singer. "I'll Be No One" is a duet with the late soul singer. "I'll Be No One" is a duet with the late soul singer.

look odd at first, but they'll settle in this rock-oriented package. Pair tracks works handily on Russell originals like "Jack Johnson" and "Definition of a Fool" and covers of songs including tunes by Lightnin' Hopkins, Van Morrison, Jesse Winchester, and, best of all, Bob Dylan's masterpiece "Blind Willie McTell." A unique and stimulating cross-generational experiment that works all the way.

► **TONY RUSSELL**
Box Of Visions
 PRODUCERS: Tony Russell, Andrew Harris & Dolly Madlock
 (Mercury) 4000

Fresh from a superior collaboration with R&B singer Barrence Whitfield, profile Western beatnik singer/writer offers album of contemporary folk and soul. Whitfield, a former member of the band, is a former member of the band, is a former member of the band.

► **GINA WASHINGTON**
First Issue: The Gina Washington Story (The Original Recordings)
 PRODUCERS: Gina Washington
 (Mercury) 4000

Issue of contemporary pop/stage play highlighting the great diva's career has prevented this superb two-CD retrospective. Gina's 1960s folk-pop collection, drawn from Washington's highly productive years on Keynote, Emory, and Mercury, shows off the versatile singer's ability to deliver potent folk, blues, R&B, and pop numbers. Many of her best-known songs and biggest hits are included on her and her last album from Keynote to "What A Different A Day Made." Scope of her talents is still awesome to behold.

SPOTLIGHT



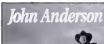
► **BILLY BRAGG**
It Might Be a Little Bit
 PRODUCERS: Jay Scully, Jim Caron
 (Mercury) 314 518 007

Because Bragg has the country music bow with a novelty number and a dance side, he has been unfairly maligned as a lightweight. And, to a degree, he has encouraged that estimation by an over-reliance on image and a tendency to talk in the grayest of bromides. Whether this second collection approaches the sales level and airplay of the first, "Some Gave All" is a question that won't be answered for some time. But it is certainly a better album. Given good material, Bragg can be an effective—and even a moving—singer. Here he soars with such melodically varied fare as "An' Your Dog No More," "Somebody New," and "When I'm Gone." As a songwriter, Bragg never sees a cliché he doesn't like and won't use. This is his chief weakness.

► **LIKE**
In The Nude
 PRODUCERS: Various
 (Mercury) 4000

From its sleeve photos featuring wet nudes to titles like "We're F'n," "Head, Head And More Head," and "Mennage A Trois," this release overflows with misogyny, phallicist ideas, and women-as-good-for-only-one-thing sentiments. That's not all that's here, though. The raunchy rap also shows threads at filmmaker Spike Lee, rapper Snoop Doggy Dogg, producer Dr. Dre (whose "Dre Day" tossed bars at LaPore), and the residents of the White House. The disc's sampled snippet "Weenie Rouse" is amusing, and rhythmic rumples like "The Hop" are fun. "Bust A Nut," the freaky spoken-word ballad featuring H-Town, is one pleasing away from a textually diverse set.

SPOTLIGHT



► **JOHN ANDERSON**
Solid Ground
 PRODUCERS: James Stroud, John Anderson
 (Mercury) 4000

Anderson made a triumphant recording comeback last year with his richly textured (and deservedly platinum) album, "Seminar Wind." "Solid Ground" picks up and examines many of the themes Anderson explored in his earlier works, such as love of home and family ("I've Got It Made," "Where I Come From," "I Wish I Could Have Been There") and the importance of strong roots (the title cut). And for those who will always associate Anderson with "Swingin'," he offers here the rollicking, good-time "Money in The Bank." A couple of pieces are overly clever or disproportionately serious, particularly when they are held under the spotlight of Anderson's heartbreakingly earnest vocals. But these are minor points in a project that clearly lives up to its title.

► **MANOLO TENA**
Spanish Legends
 PRODUCERS: Manolo Tena
 (Mercury) 4000

Superbly produced and soulful, this pop rock offering from new Sony label spotlights Spanish legends' rich, raucy baritone, as well as his well-crafted parables of passionate romance. Lusty (butler lewd) single excites, but five-minute entries "Quiero Beber Y No Olvidar," "Ziel Y Lamento," and "Por Deseño" might triumph with smart elite.

► **ARROYO**
Prologue
 PRODUCERS: Arroyo
 (Mercury) 4000

"Prologue" Arroyo, who is as fondly known in Colombia, cooks up another diverse, mouth-watering blend of Caribbean sounds that again sprays too widely for rigidly structured tropical stations. First single, the bubbly salsa title track, offers Arroyo his best shot to enter the Hot Latin Tracks chart; witty, fast-paced "El Sapo" also could kick in.

CLASSICAL

► **SCHUBERT: STRING QUARTET IN D MINOR (DEATH AND THE MAIDEN)**
CRUMB: BLACK ANGELS
Brady Quartet

The Schubert comes first, but it's the Crumb that will attract special attention to this disc. "Memories" mixes Watson's considerable repertoire of old-time music, from banjo reed to bluesy numbers associated with the Delta Brothers, Jerry Puckett, and Jimmie Rodgers, among others. Energetic playing by an ensemble featuring Watson's late son Merle adds fire to this seminal folk-country work.

An Ardent Return To Form; L.A.'s Dog Days; Shakespeare's Last Trip

RENEWED ARDOR: Good news for fans of Southern rock'n'roll—Ardent Records is opening up shop again in Memphis as an independently distributed label.

Ardent, of course, attained renown during the early '70s as the label that issued the first two albums by local legend Big Star. (The records were released as a two-CD last year by Fantasy.) But the company was hamstrung by wobbly distribution arrangements with Stax and, later, Columbia, and closed up shop in 1974.

The Ardent brand has remained in place over the years, as a result of the success of the Memphis recording studio of the same name. John Fry, proprietor of the studio, will head up the reconstituted label. Judy Stephens (Big Star's original drummer, who also appears on the band's forthcoming live reunion album on Zoo Entertainment) and Lorie Weymouth, who have handled A&R activities for the studio, also will have a hand in bringing talent to the label.

Stephens says Ardent decided to get back into the record business in the last six months. "It's something that just started coming into focus," he says. "It's something we've been battling around for years."

The first release on the new Ardent will be an album in late July by

Neighborhood Texture Jam, a Memphis unit. Stephens says it's "incredibly weird." Later in the summer, the company will issue an album by the Little Rock, Ark.-based band 2 Minutes Hate.

Distribution plans are not firm, although Stephens says, "We've talked to a couple of people."

HOT DOG: Producing-musician Pete Anderson is starting up his own indie label, Little Dog Records, in L.A., as an outlet for acts in which he wants to take a hands-on stake.

Anderson anticipates that the label's first album, by singer/songwriter Anthony Crawford (who has worked with Neil Young, Steve Winwood, Vince Gill, and Steve Forbert, among others), will be in stores by late July.

Anderson has recorded with and produced Dwight Yoakam since the beginning of the country singer's career, and also has produced artists as diverse as Forbert, Michelle Shocked, Thelouis Montero, Jackson Browne, and Roy Orbison & k.d. lang.

He will be partnered in his Little Dog venture with producer/engineer Dusty Wakeman, Barbara Hein, and Peggy Jones (who will operate the label's marketing and promotion



by Chris Morris

from an office in Los Olivos, Calif.).

Says Anderson, "I started this label out of my own frustrations, out of being around some very talented people." Offering the example of such artists as Lucinda Williams, Jim Lauderdale, and George Highfill, whose abilities have never been hindered by their commercial success, he adds, "There are other people who are gonna come down the pipe who I'll be able to help."

Anderson is thinking small: Little Dog will release only the Crawford title this year, and will issue perhaps three albums in 1994.

"I don't want to do more than myself and my people can handle," says Anderson. "It's going to be a very long, slow, custom-label thing."

VENTURE NO GUSS: Sources report that Quality Records, the Burbank, Calif.-based independent label operated by industry veteran Russ Regan, is in discussions with New York-based Warlock Records regarding a possible joint venture. Warlock is owned by Adam Levy, son of the late label magnate and retail heavyweight Morris Levy. Quality is currently enjoying chart success with its reggae act Big Mountain, while Warlock has released records by jazz artists such as saxophonist Kim Waters and rap acts such as 2 Hyped Brothers, Ambassadors Of Funk, and the Jungle Brothers.

CHILD'S PLAY

(Continued from page 43)

ability to verbalize kids' thoughts is expressed through strikingly unique wordplay.

Next, we hightailed it to the Shadow Camp Stage in time to see longtime favorite Joe Satriani (Wagon Play Records, Austin, Texas), who with sidekick/manager Pete Markham made uproarious use of his allotted time—especially with his always-amusing "Old MacDonald" variation, "Jungle Joe." Then Bill Shontz took the stage with his crack four-piece band, performing tunes from his outstanding Lightyear/BMG solo debut, "Animal Tales" (Child's Play's top 1993 album so far).

Post-Shontz was a multi-artist act on the enclosed Good Time Theater, hosted by Cheech Marin, who performed a solo acoustic version (in English and Spanish) of "My Name Is Cheech" on the School Bus Driver." High-energy a cappella unit Rockapella (Zoom Express/BMG Kids) kicked things off with a terrifically enjoyable set, highlighted by their latest single, sung to PBS-TV show "Where In The World Is Carmen Sandiego?"

(Continued on next page)

FLAG WAVING: "Vol," the new EP by Trip Shakespeare on the Clean Records-distributed, Minneapolis-based Black Hole Records, is significant in several ways. It's a sharp selection of covers that serves as Trip's commentary on the L.A. civil disturbances of 1992; it marks the Twin Cities quartet's return to an indie label after two albums on A&M; and it may wind up being the last recording by the much-loved alternative act.

Guitarist-vocalist Matt Wilson says the group was planning its third A&M project when the writing process bogged down. When riding broke out in L.A. last spring, the band members—Wilson, his brother Dan, bassist John Munson, and drummer Elaine Harris—decided to make their next recording a statement.

The group cut stunning, harmonized versions of six old songs: Brinyel Schwartz's "What's So Funny 'Bout Peace, Love And Understanding?," Thundercat's New Woman's "Something In The Air," Big Star's "The Ballad Of El Goodo," the Zombies' "Time Of The Season," Husker Du's "Dead Set On Destruction," and Crosby, Stills, Nash & Young's "Helpless."

The EP has a unifying concept,

Wilson says: "The songs are all the conflicting feelings [we had] about revolution, and the idea of society changing, which at the time seemed very possible."

A&M initially encouraged the making of "Vol," even allowing producer Scott Mathews to overburr strings, but ultimately dropped the group. "I think they dropped us on the basis of [the EP]," Wilson says. "They listened to it and said, 'Hmmm, Trip Shakespeare, how do you market this?'"

The group brought the EP from A&M; Black Hole, a label operated by the principals in Side One Management, picked it up, and Clean, which had already licensed Trips first two albums (originally released on Gark), distributed it through Twin/Tone-Restless.

However, the enervating process of making and releasing "Vol" apparently has taken its toll: Matt Wilson is planning a solo album, Dan Wilson and Munson are playing in a group called Pleasure, and Harris is involved in two new projects. While Trip Shakespeare currently is in limbo, Matt Wilson says the group is "leaving it open" for the future.

"We're four people, and we all live within 10 blocks of each other," he says hopefully.

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Top Pop Catalog Albums

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART
		* * * * * NO. 1 * * * * *		
1		BOB MARLEY AND THE WALLERS A	LEGEND	100
		* * * * * NO. 2 * * * * *		
2	2	ERIC CLAPTON A	TIME PICES - THE BEST OF ERIC CLAPTON	112
3	1	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	112
4	4	EXTA	WATERMARK	86
5	5	STEVE MILLER BAND	GREATEST HITS	112
6	6	AEROSMITH A	GREATEST HITS	112
7	7	JOURNEY A	JOURNEY'S GREATEST HITS	112
8	10	THE EAGLES A	GREATEST HITS 1971-1975	112
9	10	JAMES TAYLOR A	GREATEST HITS	112
10	10	WYNONA BROS. (120 M&S)	GREATEST HITS	112
11	11	PINK FLOYD A	DARK SIDE OF THE MOON	112
12	12	THE EAGLES A	GREATEST HITS VOL. 2	112
13	13	PINK FLOYD A	THE WALL	112
14	14	METALLICA A	...AND JUSTICE FOR ALL	112
15	15	ELTON JOHN A	GREATEST HITS	112
16	16	MEAT LOAF A	BAT OUT OF HELL	112
17	17	CHEREDINE CLEARWATER REVIVAL	CHRONICLES VOL. 1	24
18	18	FANTASY A	RIDE THE LIGHTNING	97
19	19	GUNS N' ROSES A	APPETITE FOR DESTRUCTION	112
20	20	JANIS JOPLIN A	GREATEST HITS	71
21	21	METALLICA A	MASTER OF PUPPETS	71
22	22	THE DOORS A	BEST OF THE DOORS	112
23	23	PRINCE, JAMES NEWTON HOWARD	GREATEST HITS 1982-1989	103
24	24	U2 A	THE JOSHUA TREE	89
25	25	GRATEFUL DEAD A	THE BEST OF SKELETONS FROM THE CLOSET	112
26	26	THE BEATLES A	Sgt. PEPPER'S LONELY HEARTS CLUB BAND	43
27	27	BEASTIE BOYS A	LICENSED TO ILL	59
28	28	BILLY JOEL A	GREATEST HITS VOL. 1 & II	112
29	29	PETER DINKLAUG A	SO	112
30	30	THE BEATLES A	GREATEST HITS	112
31	31	RIGHTeous BROTHERS A	BEST OF RIGHTeous BROTHERS	112
32	32	ENYA A	ENYA	67
33	33	THE POLICE A	EVERY BREATH YOU TAKE - THE SINGLES	91
34	34	FLEETWOOD MAC A	GREATEST HITS	112
35	35	DEF LEPPARD A	HYSTERIA	112
36	36	MICHAEL JACKSON A	THRILLER	74
37	37	LYNARD SKYNYRD A	BEST - SKYNYRD'S INNRYDS	28
38	38	BON JOVI A	SUPPER WHEN WET	112
39	39	LED ZEPPELIN A	LED ZEPPELIN IV	108
40	40	ELTON JOHN A	GREATEST HITS 1976-1986	31
41	41	THE EAGLES A	HOTEL CALIFORNIA	39
42	42	KENNY G A	LIVE	39
43	43	THE BEATLES A	ABBEY ROAD	76
44	44	BOB SEGER & THE SILVER BULLET BAND A	NINE TONIGHT	76
45	45	KENNY G A	DUOTONES	76
46	46	GEORGE JONES A	SUPERHITS	7
47	47	BACK IN BLACK	BACK IN BLACK	7
48	48	U2 A	WAR	29
49	49	METALLICA A	NILL 'EM ALL	67
50	50	LED ZEPPELIN A	LED ZEPPELIN II	58

Catalog albums are older titles which have previously appeared on the Billboard 200 Top Albums chart and are not eligible for significant sales. * Recording industry Assoc. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multination sales indicated by a number following the symbol. Most albums available on cassette and CD. * Masters included unless VLP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested list prices. Their prices marked EN, and all other CD prices, are equivalent prices, are suggested from wholesale prices. © 1993, Billboard/RIAA Communications, and SoundScan Inc.

Retail

CHILD'S PLAY

(Continued from preceding page)

Scooter followed with his contemporary, "Jasper-Duper Dancing Sneakers"; the indefatigable Joanie Bantels opened the infectious poppy "Dinosaur Rock'n' Roll"; and Caren Glasser (Kiki Rhino) led a conga line around the theater to the strains of "Give A Little Love." Wrapping things up was the inspirational gospel pop of schoolkid choir All God's Children (Ode 2 Kids), whose accomplished young soloists caused many a jaw to drop around the room.

We made it to the Calico Stage in time to catch most of the slyly hilarious Norman Foote's set, in which Walt Disney Records artist did impressions of "Old MacDonald" as interpreted by artists such

as Bob Dylan and Frank Sinatra ("start spreadin' ... manure"). Then Wayne Jennings and band took the stage, accompanied by the children's chorus that sang on his charming Ode 2 Kids album "Cowboys, Sisters, Rascals, And Dirt." Jennings muffed a lyric or two, but the set was delightful, highlighted by sing-alongs such as "Dirt" and "When I Get Big." At one point, country music's outlaw eminence remarked to his youthful gang of vocalists, "You are sure to nail more fun to sing with than Willie Nelson."

Producer Adler pronounces the CHIME Festival "an overall success. Musically and technically, everything went down well." Accord-

ing to Roger Mincheff, director of special projects for Childrens Hospital Los Angeles, CHLA netted approximately \$200,000 from the event. Some 1000 people attended the Knotts Berry Farm throughout the festival, and Adler says Saturday's tally of 25,000 greatly exceeded projections.

Not only did the CHIME Festival raise money for CHLA, it was a "well-organized children's music event that helped elevate the genre in the media and the media's minds, that helped move the kids' business forward," says co-organizer Rick Bloom, president of West Hills, Calif., talent agency/promotion firm, Kindersmitten.

Not that the event was flawless. Performers' schedules frequently were shuffled around, making it difficult for the average park visitor to figure out who was where and when. An artist might play to a full audience for one set and a handful of people the next. Some performers found that the music and entertainment park activities proved too much of a distraction for potential audience members.

Adler and Bloom acknowledge that there were problems, many of them unavoidable in that particular setting. "The roller coasters were a distraction," concedes Adler, "but on the other hand we were dealing with a lot of artists who aren't household names. The roller coasters and cetera served as the draw, in many cases, exposing people to artists who wouldn't have come to see otherwise."

"There's no question we learned a lot," says Bloom. "And we want the artists' feedback ... We hope that the strength and force of the event pointed up the fact that there is a children's industry, with wonderful artists committed to exposing it to the public."

Adler could not confirm whether the CHIME Festival will become an annual event, though he says, "I think it will go on." He adds that, due to the fact that the Disney Channel's local TV station KCAL documented the event on film, it may be released in visual form at some point.

KIDBITS: The aforementioned Craig N Company embark on a mini-tour of Target stores Aug. 4-8 in Texas, hitting the stores in Irving, Houston, and Webster ... The aforementioned Gary Rosen has released his solo debut on Lightyear/BMG, the energetic, entertaining "Tot Rock" ... Jim Henson Records (distributed by Zoom Express/BMG Kids) has launched a "Singing Lightyear Content" for its new releases, "Muppet Beach Party." Entrants must submit a VHS version of themselves lip-synching to "Fun Fun Fun" (or other album cuts) by Aug. 5. Winner gets a Muppet Beach Party for 50 people. Also new from Zoom Express: Mary-Kate and Ashley Benson's first book/LP combo, "The Great Big Turn of the Year." "How To Ride A Rhinoceros," each with a song written and performed by Zoom artist Glenn Bennett.

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"REAL SITUATION" Introducing The Billboard Reggae Charts

By Timothy White

"Check out the real situation!... No one can stop them now!"
Bob Marley, "Real Situation," 1980

When Bob Marley departed this mortal coil in 1981, he is said to have left a composition-in-progress behind in his personal effects called "I'll Come Back in A Song." Considering Bob's recurring domination of Billboard's World Music and Top Pop Catalog Albums charts with, respectively, his posthumous "Songs Of Freedom" and "Legend" anthologies, the artist's implicit promise has been met. Moreover, as this issue's historic debut of two Billboard Reggae Albums charts (Current and Catalog, page R-7) clearly indicates, Marley's commercial impact remains as substantial as ever.

Bob Marley's life-long dream was to give the poor people of Jamaica and the rest of the Caribbean, a voice in the international arena of ideas, and as reggae's creative genius and peerless pioneer, he succeeded beyond all expectations. The lead story on the cover of the June 12 issue of Billboard announced reggae's triumphant arrival with crisp succinctness: REGGAE'S HISTORIC HOT 100 RIDE: The story went on to describe the unprecedented bulletted presence of four reggae singles (Inner Circle's "Bad Boys," UB40's "Can't Help Falling In Love," "Snow's" "Girl, We've Been Hurt" and Big Mountain's "Touch My Light") in the Hot 100, signaling the greatest mainstream acceptance reggae has ever enjoyed. Similarly, Billboard cover stories of April 10 ("The Best Goes On: Dub Poets Explore Patatoz Of The People") and May 10 ("Reggae Ring True For South African Listeners") heralded a planetary expansion and evolution of the sound that is seemingly without artistic and commercial limits. Not new stars like Lucky Dube, Shabba Ranks, Wailing Souls, Chaka Demus & Pliers, Cutty Ranks, Max Prent, Shinedown, Mad Cobra and Rasta are even now taking their places alongside a host of such established hit-makers as Willie Small, Desmond Dekker and The Aces, Jimmy Cliff, Third World, Peter Tooh, Rita Marley, Ziggy Marley and the Melody Makers, Marcus Gralliths and Burning Spear, to name just a very few.

Since the early 1970s, observers have speculated whether reggae would become the Next Big Thing, yet each year the music's influence and impact has continually exceeded everyone's estimations. From Paul Simon's "Mother And Child Reunion" (in 1972, Eric Clapton's rendition of "I Shot the Sheriff" in 1974, Stevie Wonder's "Master Blaster [Jammin']" in 1980, the Policies' "One World (Not Three)" in 1981, on through the British ska revival, the Jamaican DJ/boasting underpinnings of the rap and dancehall explosions, and the embrace of on-the-ragga groove in global dance clubs, reggae is truly the modern triumph.

A personal and professional goal when I came to Billboard as editor in chief at the end of 1991 was that the magazine would one day tribute reggae charts. However, the move itself required an enormous amount of self-organizing time and expense for Billboard, including a year of negotiations with SoundScan to greatly expand the breadth and depth of the data and resources we'd require for such additional genre-specific charts. Moreover, Billboard has been working diligently along with SoundScan to expand our national piece-count store panels in the African-American community, and these efforts will continue.

The 25-position reggae current and reggae catalog album charts we are introducing in this spotlight are clearly the beginning of a beginning. These charts were developed specially for

Billboard by SoundScan as a cumulative five-month (January to May) tally of total reggae album sales in SoundScan's existing point-of-purchase panel of 11,000 retailers and rack accounts, 650 of which are independent. As is apparent from surveying these two introductory charts, there are only a few small labels represented and a lot of bad catalog titles included. These charts are a testament to the massive sales volume reggae now enjoys at the mainstream retail level, yet there is obviously plenty of room for improvement in terms of identifying the breakout sales of new artists occurring in independent stores. To reach this desirable end, we need the interest and willing involvement of those key regional outlets and small stores that are in a position to flag grassroots sales of cutting-edge acts. Both Billboard and SoundScan are committed to expanding our panels in these vital outlets and we'll hope they will help us do so between now and December, when Billboard will publish its special year-end reggae album charts. Then in 1994, the charts will appear as a regular feature.

While Billboard has strived for nearly 100 years to assemble the most accurate popular music charts in the industry, our publication has remained equally intent on presenting comprehensive and unbiased trade journalism on the music of the day. Over the past two years, this newsworthy has contained more cover stories, feature articles and reviews of reggae and world music than at any point in its entire existence, the same goes for calypso, Afro-pop, Southern Asian popular and classical forms, and dozens of other regional and ethnic sounds. It has been rarely if ever been previously touched upon in our pages.

We created a weekly column covering breaking music news around the planet called Global Music Pulse, which at its second anniversary. In addition, with the help of Adam White, the head of Billboard's London bureau, we completely revamped and expanded our international network of correspondents to ensure we received much, more regular music-industry coverage from points as far-flung as New Delhi, Kingston, Port of Spain, Cairo, Dakar, Johannesburg, etc. And we instituted the post of Latin/Caribbean bureau chief to coordinate increased reporting in that region.

Billboard has also taken the lead in editorializing on the need for copyright reform and anti-piracy legislation in Jamaica and elsewhere in the world. We have repeatedly called for the removal of visa restrictions and handicaps for touring foreign musicians, as well as an end to the chaos and unfairness of our visa policies for artists visiting the States.

We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicle its growth and history in its commercial sphere. I hope you'll help us by joining the industry in these efforts. As Bob Marley once sang, "You think it's the end, but it's just the beginning!"

Sincerely,

Timothy White

Editor In Chief

PLANET SKANK: THE INTERNATIONAL FACE OF REGGAE Roots, Stylistic Stretches & Local Twists Kick "Riddim" To All Four Corners

By IAN McCANN

LONDON — "This music you're playing, man," said Tai Mahal to Bob Marley, "it's played in Ethiopia." The American rootsman may not have meant it literally in 1974 but now, almost two decades later, we might have to take his pronouncement at face value.

Reggae is now a worldwide phenomenon, be it the unique fusion of Maroti chants and skank the New Zealand's Herbs pioneered, or the Japanese lads hanging out in regga vest listening to Shabba Ranks.

Between the two extremes, the roots-and-local culture clashes and the apparent aping of current Jamaican fashions, there's a vast array of variations on reggae themes, from ska to regga house, Reggae in the words of Anglo-Indian regga Apache Indian, "not an ethnic or minority thing any more."

It's certainly not a minority thing in the regions of Africa, as evidenced by the rise of Lucky Dube, a South African artist with six platinum albums behind him. Now a regular on the "Reggae Sunsplash" festival circuit, Dube, using a traditional songwriting reggae style that some have likened to Peter Tooh (an idea confirmed by the identical choice of in-concert album title, "Captured Live"), is seeking a further broadening of his musical outlook by cutting his latest album "Victims" with U.K. dance producer Simon Lew.

Dube wasn't the first African skanking star, however. The high-pitched cry of Alpha Blondy has become familiar in reggae over the past nine years. Hailing from the Ivory Coast, Blondy is extensively traveled and has lived in America for several years, and recorded what many

regard as his best work (1986's "Jerusalem") in Jamaica with Marley's band, the Wailers. Above all else, Alpha Blondy confirms that there's more than one cultural perspective in

I loved the music and was told that it could change my life around. Well, it changed my life and I still love the music. Dancehall's big... white, black, Mexican, German, anyone's getting into it... —Snow (EastWest Records)

reggae: his Falasha (half-Jew, half-Muslim) background and his history of psychiatric illness make his work unique.

Behind Dube and Blondy march a long line of other African stars: Ras Kimono, the Nigerian who gave the world the "Reggae Twist," South Africa's Jambo, mixing steel guitar with reggae and township music over three albums; the bright, poppy

Sister Phum, offering a mixture of reggae and lover's rock. Dube's band, the Wailers, have been cutting albums in its own right, and even Cameroonian tennis star Yannick

Noah was unable to resist a little reggae tinkering on his somewhat less-than-perfect debut album "Black Or What?"

If the roots of reggae, as Rastafarians would be quick to acknowledge, are planted in Africa, the tree has started to bear fruit in a big way. In the U.K., it has always been easy to take reggae for granted. It was

Britain that Jamaicans chose to emigrate to first in the 1940s and 1950s, and the country was quick to develop a transplanted Caribbean music scene. However, things are more complex than ever before, and some pundits are finding it difficult to keep a perspective.

While ragga, the wild Jamaican electronic dancehall reggae, rules the black-aimed record shops, it is by no means the only form of the music thriving in the U.K. Brooklyn Shaggy and JA's Shabba Ranks score late hits in the U.K., albeit with R&B-styled rhythms (Shaggy's "Oh Carolina," a pop chart No. 1, sold half a million units), and the moders are quick to develop a gripe with a music it is used to ignoring.

Roots music has made a minor but Continued on page R-2

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The Caribbean Beat began with the journey of human cargo as the Brigantines docked in the bay of Port of Spain, Trinidad. This cargo represented the first "Rainbow Coalition" of Africans, Indians, Chinese, and Portuguese. They all brought that which could not be taken away from them...their music.

As the years passed by "the riddims" rolled together bringing forth the origins of the Caribbean Beat... "CALYPSO"

At the turn of the century, all Calypso compositions were written in the Minor keys. After the First World War was over, batons and spoons clanged together, Calypsonians like Roaring Lion and Growling Tiger with Lord Invader the composer of "Rum and Coca-Cola". There were many others to remember, like Atilla the Hun, who became a Trinidad senator. They were all known as the Old Brigade. Their compositions were spontaneous. Whether their topics were sad or pleasurable, it was all done in the Minor Keys.

In the late 40's, a group of young Calypsonians calling themselves the "Young Brigade" began a new trend by composing their calypsos in the Major Keys. The Mighty Sparrow, who brought us such gems as "Back to Back, Belly to Belly" which was popularized by Harry Belafonte and himself. He spearheaded his movement and became famous for his satirical lyrics. He's most remembered for his rendition of the calypso "Reincarnation", in which he wanted to return as a bad guy.

"Day say when you die after burial, Yuh going to come back as an insect or animal, but not me I don't want to be a monkey, neither a sheep, or a goat, or a donkey. My brother say he wants to come back a dog but not me I wanna be a bad boy

So I could bite the young ladies harder, like a hot dog or a hamburger and if yuh thin don't be in a fright it's only de big fat ones I'm gonna bite"

During this time two very young men, Winston Spivey Simcox, and Theo Stevenson were about to unleash to the world the "Steel Drum" - the newest instrument since the saxophone. To compliment this creation, a young calypsonian by the name of Lord Kitchener was being hailed as the "steel bands' calypsonian". His melodies are compared to those of the classic greats. They brought warmth and passion to this new found instrument. His "Symphony in G" earned him the title "The Grand Master".

It was the 50's and the world was laughing again. A young, fiery calypsonian by the name of Lord Melody shined. "Mama Look a Boo Boo Day", "Shame and Scandal in the Family", and "Janah Yuh Take a Boko Hero". These songs were also popularized by the great Harry Belafonte.

Then came the "Berris", the Mighty Sparrow who would change the sound and style of Calypso forever. His compositions spoke of the ladies of the night, who worked the red light districts of Port of Spain like "Jean and Dinah", his claim to fame. "Mae May" his beach lover, "Rose" his heartbreaker and "Sandra" who made him wonder. This was the beginning of the man who would become the King of Kings, the "Calypso King of the World".



During this time, the Cuban Missile Crisis was at hand, and he composed a political satire in support of the Americans, "Kennedy is the Man For Them". Then he took us back to school, when he accused the English poet Catullus of trying to make us "damn fools" by telling us that a "Cow jumped over the moon" in his humorous composition, "Dan Is the Man in the Van".

It was the late 60's and Free Love was everywhere when a smooth and sensual performer called Lord Shorty grabbed the spotlight with his sexual message "The Ten Commandments of Love." This earned him the title "The Love Man." His love message continued with songs like "The Art of Making Love." He then gave birth to one of the hottest "riddims" since calypso... "SOCA", with a song titled "Endless Vibrations." He was hailed the new King. He then shocked his fans by relinquishing his fame and fortune, by refusing to identify with his post. He discarded his fashionable clothes and adorned himself in long white robes. He began walking the streets bare footed professing the message of JAH through another new "riddim" he calls "Jamu".

In the 70's, a "Rosa" blossomed. She was the first Female calypsonian to gain massive notoriety. She's Calypso Rose.

A Rose on fire. A shaker and a mover. The Keeper of the African Culture. In this calypso realm of male performers, Calypso Rose became the ruler. She roared like thunder with her composition "Fire, Fire In Your Woe". She's referred to as "Her Majesty," the Calypso Queen of the World.

It was the 80's, from the dark came a young man dressed in black from head to toe claiming to be "The Shadow" singing.

"I was going to plant peas in Tobago and forget about singing calypso den I heard something in mek head..."

These true words of frustration brought about "The Bessonnan", his claim to fame calypso which took us back, way back to the Motherland, Africa. His heavy bass rendition was magic for the Steel Drums and his lyrics called out for Musical Freedom.

The magic of these Extraordinary Performers known as Calypsonians was nurtured on the island of Trinidad and Tobago, once inhabited by the Carib people. It was then called IRIE which means "Beautiful Land." This was before the arrival of Columbus.

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REGGAE TRIUMPHANT

PLANET SKANK

Continued from page B-2

much-hyped comeback in England, with artists like Jah Shaka, a longtime sound-system proprietor, Dread & Fiend, and white couple Alpha & Omega all producing a serious, if dour, version of modern dub.

If white-rasta reggae seems an odd culture clash, the bhangramuffin scene in the U.K. is positively mind-boggling. Fusing reggae with traditional Punjabi folk, pop, dance and film music, it's a truly exhilarating, if still very raw, genre. The prime practitioner is Apache Indian, a British-born youth of Indian extraction who sold 500,000 copies of his "Move Over India" single in the sub-continent and was bootlegged in Canada months before making his chart entry in the U.K. with his debut "No Reservations" album. His sound is largely straightforward reggae with lyrics that reflect his own cross-cultural identity.

Behind Apache, a heap of other talents, often on the pioneering Multitone label (recently snapped up by BMG), jostle for position. The best of these is probably Sasha, a 19-



"Informers" Snow

year-old girl who combines a clear, poppy voice with some stunning dancehall rhythms and traditional bhangra dancing. A debut album is expected this fall.

Britain is not the only European country where reggae is taking giant steps. In Germany, several acts are

on the verge of major breakthroughs. Among them are reggae rapper Iohi Mac and a bright, lively band called Son Come. But probably the best is Vitamin X, a mixed-race band playing an evidently Roots/Radics-influenced update of late-1970s skank. Vitamin X is now a familiar sight

People are beginning to see the power of this (reggae) music. To pull on a world economy with a product empowers the country. It's like having an oil well that the world is ready to pump.

—Maxine Snow, manager A&R, Sony/Columbia

throughout Europe, playing support to Jamaicans like Ijahman and Jimmy Cliff, roots veterans ignored in Britain but selling out venues of up to 8,000 in Germany.

In former East Germany in particular, reggae has a strong following because of its protest content, and a "Sunsplash" package featuring Bunny Wailer and Judy Mowat drew 30,000 people from all over Europe—on each of four dates.

In France, dancehall rules, although it's no longer the exclusive province of what the more snobby French lars call "Le vrai Jamaïcain produit." France's homegrown dancehall culture includes Martinique-born Daddy Yod, who records in London and Jamaica, and Parisian rappers Tonto David, perhaps the best-known French-patois chatterbox, and Princess Erica.

Sound systems are also becoming a force to be reckoned with, with the

Continued on page B-16



Caprice Dubé



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Top Reggae Albums

RANK		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		ARTIST	LAST WEEK'S RANK	WEEKS ON LABEL	TITLE
1		*** No. 1 ***		SNOW	EASTWEST/40	52/27	12 INCHES OF SNOW
2		SHABBA RANKS		EPIC	52/64		X-TREX NAKED
3		BOB MARLEY		TUFF GONG/ISLAND	51/28/PLS		SONGS OF FREEDOM
4		MAD COBRA		COLUMBIA	52/75		HARD TO WE EASY TO DRY
5		MAXI PRIEST		CHARISMA	86/20/VERGIN		FE REAL
6		SUPER CAT		COLUMBIA	52/85		DON GADA
7		SHABBA RANKS		EPIC	52/43		ROUGH & READY VOLUME 1
8		INNER CIRCLE		BIG BEAT/ATLANTIC	52/35/REG		BAD BOYS
9		VARIOUS ARTISTS		MANGO	99/25/ISLAND		BAM BAM IT'S MURDER
10		BOB MARLEY		POINT/ZELLION	61/20/4		KINKY REGGAE
11		BLACK UHURU		MESA	75/84/5/SHINO		MYSTICAL TRUTH
12		BOB MARLEY		POINT/ZELLION	61/20/5		LIVELY UP YOURSELF
13		STEEL PULSE		MCA	15/21		RASTAFARI CENTENNIAL LIVE
14		OADY FREDDY		CHRYSLER	21/25/REG		RAGAMUFFIN SOLDIER
15		VARIOUS ARTISTS		MAGACY	59/93		MASTERS OF REGGAE
16		WAILING SOULS		CHAD	48/63/5/COLUMBIA		ALL OVER THE WORLD
17		THIRD WORLD		HUNGARY	51/27/9		COMMITTED
18		BOB MARLEY		MAGACY	54/55		KING OF REGGAE
19		VARIOUS ARTISTS		PROFILE	14/23		DANCEHALL STYLE VOLUME 3
20		VARIOUS ARTISTS		MAGACY	54/56		REGGAE REGGAE REGGAE
21		LOUIE RANKIN		MESA	75/84/5/SHINO		SHOWDOWN
22		STREET REGGAE		K-Tel	6/24		VOLUME 2
23		VARIOUS ARTISTS		MCA	10/16		REGGAE SUNSPASH LIVE
24		VARIOUS ARTISTS		MANGO	99/26/ISLAND		ROGUE
25		CUTTY RANKS		SHANACHIE	45/20		FROM MY HEART

TOP REGGAE CATALOG ALBUMS™

1		*** No. 1 ***		BOB MARLEY & THE WAILERS	TUFF GONG/ISLAND	54/25/5/ISLAND	LEGEND
2		UB40		VERNON	8/14		LABOUR OF LOVE
3		UB40		ARM	4/90		LABOUR OF LOVE II
4		BOB MARLEY		SPECIAL MUSIC	44/25/5/REG		AT HIS BEST
5		PETER TOSH		COLUMBIA	34/23		LEGALIZE IT
6		BOB MARLEY		MAGACY	55/24		REGGAE FEVER
7		MAXI PRIEST		CHARISMA	86/25/VERGIN		BEST OF ME
8		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		EXODUS
9		SHABBA RANKS		EPIC	47/30		AS RAW AS EVER
10		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		BLIST'RY
11		BOB MARLEY & THE WAILERS		SPECIAL MUSIC	44/25/5/REG		MORE AT HIS BEST
12		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		RASTAMAN VIBRATION
13		STEEL PULSE		ELEKTRA	6/21		EARTH CRISIS
14		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		LIVE
15		BOB MARLEY & THE WAILERS		TUFF GONG	84/27/ISLAND		UPRISING
16		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		KATA
17		STEEL PULSE		ELEKTRA	6/21		TRUE DEMOCRACY
18		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		NATY CREED
19		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		CONFESSION
20		BOB MARLEY		LEGACY	34/25/5/REG		BIRTH OF A LEGEND 1963-2008
21		ZIGGY MARLEY & THE MELODY MAKERS		VERGIN	86/18		CONSCIOUS PARTY
22		MAXI PRIEST		VERGIN	86/16		BOHA FIDE
23		BOB MARLEY & THE WAILERS		TUFF GONG	84/25/ISLAND		SURVIVAL
24		PETER TOSH		CHRYSLER	50/20		TOUGHEST
25		BOB MARLEY & THE WAILERS		TUFF GONG	84/27/ISLAND		BAYLON BY BUIS

Both charts cover the period January 1–May 31, 1993. Catalog albums are those released more than two years ago. © 1993, Billboard/BPI Communications.

REGGAE

Jamaican Copyright Reform: Ground-breaking New Act Promises Rights Protection. Will It Work?

By TOM CHEYNEY

Unpaid royalties, copyrights taken from their rightful holders, rip-offs of composers and performers—stories of artistic piracy have been around for as long as there's been a music business in Jamaica. But with the passage of the new Copyright Act of 1993 on the island earlier this year, a new day might be dawning for the protection of performance rights in the birthplace of reggae.

The new act incorporates some of the American law and some aspects of other European copyright conventions, taking a little of the best of each," explains New York lawyer Kendall Minter, whose client list is a partial who's who of hitmaking reggae artists and producers. They do have decent requirements and ways of more formally protecting Jamaican creations, so Jamaican musicians can be able to file their own copyrights at home, as opposed to having to rely on filing them in Washington or in London as they had in the past. It will also begin to create a repertoire of material that will be readily accessible and readily traceable within Jamaica.

All parties agree that for the new laws to work, they must be enforced; a structure for the collection of mechanical royalties and the like must be implemented. The first step to putting some teeth in the law is the establishment of a Copyright Tribunal per Part VIII of the act. Pearl Anderson, director of copyright in the information division of Prime Minister P.J. Patterson's office, says that the 11-member tribunal is on the verge of being constituted and that the regulations required for the law to take effect have been drawn up and are awaiting approval.

Anderson also notes that Jamaica is applying for membership in the Bern Convention, placing it among other nations that have adopted modern copyright protection laws and increasing the possibility of getting some badly needed international financial aid. "We haven't got a lot of money, we have to do quite a bit with a small budget," she says. "And

people need healing, they're under so much pressure. And it is the singers and players of instruments who will help the people find the solution. Politicians don't have the answers. Reggae reaches out and crosses every barrier and boundary, and in times like these, when there are more questions than answers, it is the only thing that can heal." —Juday Mowatt

people who have rights under the law must be prepared to take the steps to protect their interests or to enforce their rights against infringers. And this is what has been sadly lacking in Jamaica over

Were living in a world with a wide mix of musical styles, and to have this prominence of reggae is timely. Some may say that it should have happened a long time ago, but better late than never.
—Barry G., Broadcaster, Power 106, Kingston, Jamaica

the years."

"The advent of the copyright act, I think, will create a greater awareness in the music industry that people have copyrights," says Jamaican lawyer Stephen Greig.

Adds Tony Jenkinson, a partner at the same firm as Greig, "There's a greater awareness on behalf of local producers and artists that some of their work has been plundered, and there's a greater commitment to protecting it."

In line with calls for a major education

campaign in support of the new act, Anderson says that seminars, talks on the island's public information service and various radio programs have begun, as well as the dissemination of explanatory leaflets. "Education is the key," she notes,

it cannot be collected from a distributor of records or we will have a good system.

Clarke also thinks the law may have a positive effect on creativity when it comes

to the uniquely Jamaican use of existing "riddims"—the ubiquitous rhythm tracks routinely pilfered, embellished, remixed and used as the musical backbone for singers and leaders. "People will now try to be creators rather than copiers," he believes. "The whole recording industry is, from a creative point of view, very stagnant, because people choose to re-record rather than to create. It will educate them and develop their creativity to a higher level, which obviously will collectively develop the whole industry."

"I don't see an immediate answer for that, because if it's musical-cultural phenomenon that has existed for many years," says Kendall Minter about riddims. "The problem is complicated even more [by the fact that] the producers historically have claimed copyright ownership of those rhythms and registered them, as opposed to the musicians and writers who might have really been in the studio laying the tracks."

Scott is even more skeptical about the protection of the rights of the creators of riddims. "I have my doubts as to when, if ever, it will change," he says. "It has become endemic. I think one day someone must be prepared to take the issue to court and to make a decision there... so that the courts can establish once and for all what are the rights or liabilities of parties who engage in this act."

But, as Scott points out, the court system is overloaded and congested. Experience has shown that the courts have been very tardy allies of copyright owners in Jamaica. It usually takes four, sometimes five years for a copyright matter to come to trial. So you get a judgment, but it may be a pyrrhic victory. You may not be able to find the infringer by the time you get judgment."

Despite the difficulties ahead for implementing a workable copyright system in Jamaica, the essential framework is in place, according to Minter. "What they've got to do," he says, "is spend some money, hire some people or bring some people in on a consulting basis to train local citizens who are involved in the government to be able to give some life to the act and make it enforceable. Without that, it's going to be an act that's just on paper that nobody pays any attention to, and again creators of music in Jamaica will look outside Jamaica to protect their rights and to get paid."

Secrets Of The Dancehall Laboratory Top Groovemasters Drop Science About Reggae's Tuffest Trend Yet

By MAUREEN SHERIDAN

KINGSTON, JAMAICA—Dancehall's secrets are as difficult to pin down as the source of its mysterious power. Suffice it to say that its creators absorb the new energy of Kingston's inner-city streets and translate it into a rhythm to which the world responds. And instinctively understands

Many who make the music never think about the why. The few who know why are loath to disclose it. But backtracking to the beginning and pumping some of the players results in a few clues to the esoteric science of dancehall being inadvertently revealed.

"Sleng Teng," the rhythm that in 1985 kicked off the dancehall era of Jamaican reggae, was born during a routine rehearsal at producer Lloyd "King Jammy" James' Waterhouse studio. Singer Wayne Smith and musician Noel Davery were "playing around with a Casio synthesizer," says James. "While they were programming it, a rock rhythm came up." The disc, taken with the rhythm, told James about it the next day. "I reprogrammed it," James says. "Following the tempo and adding reggae drums." The rest is dancehall history. Within a month, the airtight "Sleng Teng" had captured Jamaica, and says James, "Dancehall had come alive once more."

Signal To The posse

Dancehall reggae wasn't new, but the "Sleng Teng" "computah" sound was. A loud canon call to the slumbering reggae industry, "Sleng Teng" was a start signal to a select posse of such reggae rhythm makers as Sly and Robbie, Stevie Clarke and Mike Bennett, Gussie Clarke and Donovan Germaine, each with their own unique formulas and musical trade secrets, and each working nonstop to come up with the next wicked "riddim."

"The secrets must stay secret," says producer Cleveland "Clevie" Browne, before revealing a couple of them. "Rhythm is key," he says. "In the Caribbean, when you hear a new rhythm [African] beat that makes you want to dance. We all hit the nail on the head when we started using that beat in reggae."

Stevie and Clevie came out of Jammy's studio. ("The 'Sleng Teng' rhythm brought them to the door," says

James.) During their four-year tenure there, the prolific duo had, with their signature, stripped-down sound, made an indelible mark on the course of dancehall. Answering early critics of the sound's two-chord structure, Clevie noted that it was easy to reduce a rhythm to two chords, but "what's difficult is choosing the right two chords." Today, he notes that the two-chord structure is itself "part of the secret." And for tomorrow, he sees "music that is a combination of man and machine, with a definite emphasis on conscious."

Bobby "Digital" Dixon also apprenticed in Jammy's. Dixon believes that to reveal too much would blunt his competitive edge. But, he admits, integral to his sound is "imagination." When he creates a sound, he says, "I picture myself in the dance, hearing it, feeling it." Dixon goes to the dances (sound systems) often and says he creates in



Terzo Fabulous

sync with "what's goin' on" there. We have to stay within the dance circle."

Gussie's Percentages

Gussie Clarke, whose Music Works I studio spawned some of dancehall's earliest hits (J.C. Lodge's "Telephone Love," Gregory Isaacs' "Rumours"), attributes his own production success to a two-pronged approach. "First, I look at a project from a 95 percent financial, 5 percent business, angle," he says. "Then reverse it to 95 percent business, 5 percent financial." Clarke also believes in the "sovereignty of the song" and comments that "the future of dancehall has turned around back into the lap of Sly Dunbar."

Sly and Robbie have always been the

Continued on page B-20

we're expecting as much assistance as possible from the multinational organizations that are interested in intellectual property."

Down By Law

Another key to the law's eventual effectiveness is the awareness and protection of those whose rights are protected. Donald Scott, Jamaican agent for the U.K. Performing Rights Society, is a very veteran of 36 years in the copyright world. He believes that Jamaicans must establish their own ASCAP- or BMI-like organization. "The fact is," Scott notes, "it is not enough just to have a law. The

"getting them to realize their rights and what they have to do about their own rights."

"Riddim" Rights

Augustus "Gussie" Clarke, one of Minter's clients, owns Dubplate Music Publishers, Ardent Recording Co. and the Music Works recording studio, and is a powerful force on the Jamaican music scene. Clarke has a very specific plan for the successful collection of the royalties. "There's only one way my copyright law can work in this country," he says. "The money can be collected at the point where the record is manufactured



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Forecast From The Prophets Of The Beat: The Sly & Robbie Interview

By MAUREN SHERIDAN

HAVING TROUBLE REACHING THESE MARKETS?
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Bones, and heard some shall coming out on the Bunny Lee label. The bass on these songs sounded bad and lat. So I asked who was the bass player, cos, like, I am a real Studio One fanatic, and that bass sounded real, good, and reminded me of Studio One. The bass player was Robbie. When we started playing together, we found that we had the same view about music. We started a band with

it must be two or three drummers, 'cos it sounds like eight beats. They used to call him 'Octopus Man' on tour. The Sly and Robbie thing started from there. S.D.: People didn't believe we could play 'dubwise' live, they thought it was only a studio thing. And when we did it, it was like magic on stage. I'm not saying that we should take the credit for it, but I think with dubwise and dancehall 'riddim,' Robbie and myself were the ones that first let it be seen.

A bass player always has to worry about how steady the drummer is, but with Sly there was never anything to worry about. It was just like lying in a nice fluffy cotton bed, jus' firm and nice and jus' gone to bed.

BB: Sly and Robbie are known as trendsetters. How do you ever stay on top and analyze your talent as prophets... why you're always a few beats ahead?

R.S.: I can tell you one thing from the early part when Sly and myself used to share a room. What we used to do, we wouldn't sleep at night. We would always talk music, arrange the songs we were going to play, and decide how we were going to do it, without rehearsing it, just by talking it. You know. While everybody else was sleeping, we would do that. Then, Sly always had a Billboard, and we were always checking out the songs to see how dem' stay. We would buy dozens of cassettes to hear the difference between American music and Jamaican music, how it was mixed. And after being exposed to all that, we would experiment with our sound. I would read Billboard, too, but Sly would read it from cover to cover, right? Both laugh. It's a music is a No. 1. Sly went to find out why it's a No. 1. S.D.: When we first brought Billboard back to Jamaica, it was an people used to wonder what it was, and we brought so many cassettes of it to Billboard that the record shops knew us good

seven members, but everybody jus' drop away and me and Robbie were left alone. We said 'bwey, we know it can work,' and just went straight in and started to make music.

BB: Were you an immediate success? R.S.: No, it took a bit of time, still. When we did our first tour—with Peter Tosh—that's when the audience started to go wild. A lot of musicians came to see us. I was playing a relentless bass, and everyone would say it couldn't be Sly alone playing drums.

KINGSTON, JAMAICA—Le Pavilion restaurant in Kingston's Jamaica Pegasus Hotel is about as far from "roots" as it gets. But, closed and private as it was on a recent spring Sunday, it proved a good place for a rendezvous with Sly Dunbar and Robbie Shakespeare. There, amidst the deserted tables covered with dusky pink linen cloths, sat the drum and bass duo who define Jamaican rhythm—Robbie, casual, in a Bob Marley T-Shirt and jeans, and Sly, locks tied loosely back under a black leather hat, sporting a Moroccan-style orange and green striped shirt, and matching knee-length shorts.

Two of the biggest names in reggae, Sly and Robbie have two of the smallest egos in the music industry. They remain unimpressed by the pelix "super" that has recently been alluded to their producer status. The first question asked is where did it begin. Robbie, laughing, goes back to his birth, citing the influence of the rhythmic apl applied to his buttocks by the attending doctor, then last-forwards to his teen years in East Kingston, where he heard bossman (and soon-to-be Walter) "Family Man" Barrett in a club. It was Barrett who taught Robbie his first bass line. "I started playing," he recalls. "I came natural."

Sly, who grew up in Kingston's Waterhouse area, wanted, like many other youths in his neighborhood, "to be like Tubby" [Waterhouse producer King Tubby], and using "dramatics" with pots and pans, "was the drummer in clandestine school sessions." When we locked the classroom door. His first experience with a real drum kit came at the age of 15 in his first group, the Yardbirds. Dropping out of school shortly thereafter, Sly got briefly indoctrinated when he went to learn "regeneration at Khebar." He soon decided that drumming was cooler.

Billboard: How did you two connect? Robbie Shakespeare: I went to a club to check out a band with Toulter Harvey (Inner Circle), and as soon as I stepped into the club the drum hit me. I said, "Who's playing drum?" and he said, "A youth named Sly." He say "bwey 'im wicked." We soon started to play together, the first time in a session for Bunny Lee. And Sly played so steady. A bass player always has to worry about how steady the drummer is, but with Sly there was never anything to worry about. It was just like lying in a nice fluffy cotton bed, jus' firm and nice and jus' gone to bed.

Sly Dunbar: In 1972, I was with a new group called Skin, Fleah, and

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R.S.: And another thing, now, was how we looked on the rock 'n' rollers and how they moved. We asked Mick Jagger why he moved around so much on stage and him say, 'Oh, it's just acting,' he was modelling, you know. So we started to get a response from it. And we've always listened to all kinds of music, not just reggae. My favorite music was always rock 'n' roll and country and western, Led Zeppelin, Marty Robbins, and we'd put on a killer record and listen to it 50 times.

S.D.: And you sit down there and don't move, 'cos you see you were learning, and you have to know where the music is coming from. If musicians play, but they don't know where the music is coming from, they don't know where it is going and don't know where to go back to. You don't know what's going to happen next, so you

My favorite music was always rock 'n' roll and country and western, Led Zeppelin, Marty Robbins. We'd put on a killer record and listen to it 50 times.
—Robbie

have to take from the past and create on top of it. When I hear Motown, it's like I'm watching a video, 'cos you can just picture the musicians playing and create from that. You'd be surprised to know how many things way back a like now. Like 'Murder She Wrote' (Chaka Demus & Pliers, Island), the riff in that is almost the same as the riff in an old Isley Brothers tune, an 'we just hear it the other night.

BB: So you put all these influences and your own inspiration together...

S.D.: And figure out what the people want to hear. Sometimes you're wrong, but hell of the time you're right.

R.S.: It wouldn't really be wrong, it might not be right for this time, probably a little ahead 'cos no music comes out at the wrong time. You can know from watching the people, how they walk, how they dress and stay ahead of the music.

BB: I don't think it's generally known that you two were among the first to fuse reggae with hip-hop... Some years ago, you told me that you were going to break into the U.S. by going in through the back door. Seems like you succeeded.

S.D.: Well, we were going into someone else's backyard and you have to go with something that they understand. I think it was Chris Blackwell's idea to bridge the gap between rap and reggae, to link us up with KRS-ONE, and put reggae onto hip-hop, and get the hip-hop youths really into reggae, and it really worked, it really worked.

R.S.: Chris makes you do the impossible, you know...

BB: And now that dancehall reggae has come into its own, what do you see as prophets of the beat, see for the future?

S.D.: Dancehall is going to be massive. I don't think it has even started yet. But we have to make sure it doesn't get stagnant or stale. We have to experiment with beats, basslines and keyboards. The lyrical content has to improve, what people are talking

about, we must write about. That's why 'Informer' [by Snow] is such a big hit.

R.S.: Dancehall will stay because it's always been here [from reggae's beginning], but it will change, come in a different shape or form... The beat can only take it so far. The melody will become much more important. I would give melody the edge over lyrics. We can have stupid lyrics with a great melody and have a big hit.

S.D.: Lyrics are important, still, and should tell a story, one that everybody can relate to. I think we are also com-

ing back to conscious lyrics... and conscious lyrics don't have to be about Marcus Garvey or African riddim. They can carry more of a universal message, like Bob's lyrics.

BB: And what is the ultimate destination of reggae music?

R.S.: Music, especially reggae music, is one big universal language, whether you're from Japan, Africa, Germany or Jamaica. It's like when people of all different tribes meet up and speak one language.

S.D.: Reggae will be mixed with every other rhythm of the world—Japanese, Korean, African, Indian, all kinds of different musics, a mixture of everything so that everyone can dance. As long as there is a groove, that is the key.

BB: The ancient musics of the world uniting?

S.D.: Yes, under one wicked groove. ■

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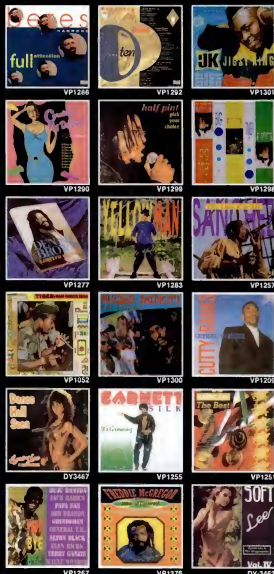
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MILES AHEAD IN REGGAE MUSIC



NAIRD

RIDDIM TRIUMPHANT

Catch A Fest On And Off The Island, A Hot Slate Of Bills Fires Fans

By BALFORD HENRY

Summer is sand and sea and reggae music. Anyone who's ever been to Jamaica's annual Sunsplash knows that. That's where it all started. But now, there's also Japansplash and the New York Reggae Festival and a third, Reggae Sunfest, to fill the void left by Sunsplash's departure from the resort city of Montego Bay.

This is the 16th year of Reggae Sunsplash. A totally Jamaican effort, it began as a very ambitious plan by a group of young promoters. It has weathered some terrible economic storms and almost disappeared totally in 1990. But Sunsplash is now so firmly established that it has become an annual pay-per-view event for audiences throughout the United States.

Nineteen-ninety-three's Sunsplash will surely be something special. For the first time, it's being staged in St. Catherine, the fastest-growing area of Jamaica, some 10 miles south of Kingston, at a brand new venue with a 40,000 capacity.

According to Ronnie Burke, managing director of Synergy Productions, producers and promoters of Sunsplash, this year's concert will be a true homecoming. "Sunsplash is going back to its Kingston roots," he claims. "It's the birthplace of reggae music, the home of Trenchtown rock. We feel confident that staging Reggae Sunsplash '93 at this new venue is in keeping with our commitment to provide the highest-quality entertainment possible."

Beach Party Beat

This year's festival runs from August 2 (which, incidentally, is Jamaica's Independence Day) to August 7. It kicks off with the usual beach party, being held for the first time at Fort Clarence Beach, now so popular for its weekend dancehall shows.

Tuesday, August 3, has been designated "World Beat Night," and will feature ethnic rhythms from around the globe. Stars include Hugh Masekela and Burning Spear, plus bands from

South America, France and the Caribbean. Wednesday is "Vintage Night," when the original stars of Jamaican music—including Owen Gray, Laurel Aitken and Derrick Harriott—will play.

Thursday's "Dancehall Night" will most likely be the biggest night of the festival.

Japanese kids love major DJ's—Shabba, Buju, Shineehead, Tiger, Snow. They get to know them through Billboard, Japanese radio, and clubs. They don't care if they can't dance Jamaican style, and they don't care about the lyrics, they are so mad for it, they shout, scream and make a lot of noise in clubs that play only reggae dancehall.

—Hiroko Watanabe, VP, Outer Limits Co., Tokyo

tival. This year's main attractions include Apache Indian, Ninjaman, Cutty Ranks, Tony Reibel, Tiger and New York-based Redd Fox.

Friday is "Singers Night," which will be dedicated to the music's more melodic side. Among the top sweet-soul singers to perform are Dennis Brown

("the Crown Prince of Reggae"), Garnett Silk, the most promising young singer to emerge in the past few years, plus Freddie McGregor and Michael Rose, formerly Black Uhuru's lead singer.

Sunsplash ends with Saturday's "International Night," featuring, among others, Super Cat, Bunny Wailer, Snow

"one that will really attract a greater number and variety of visitors, because we're just toying with the tip of the iceberg in terms of potential audiences."

It's not just the promoters and performers who are looking forward to this year's festival. The Jamaican government is too, hoping that it can tap into a high flow of badly needed foreign currency.

One question mark, though, does hover above Sunsplash '93: the holding of Japansplash in late July. Japansplash opens July 23 in Tottori, then, over the next nine days, travels through Aomori, Tokyo, Osaka and Yokosuka before leaving for Kingston via New York City. The Japan festival will be up a number of top reggae acts: Beres Hammond, Terror Fabulous, Daddy Screw, Gregory Isaacs, Leroy Smart, Marcia Griffiths, Jony King, Bob Andy, Yami Bolo, Sugar Minott, Johnny Osbourne and the B09, Lloyd Parks & We The People Band.

As if that weren't enough, there's also a new entrant into the festival stakes: Reggae Sunfest, planned to take up the slack on the Jamaican coast occasioned by Sunsplash's move to a new venue. Reggae Sunfest will be held from August 11 to 14, inside the Bob Marley Entertainment Center near Catherine Hall in Montego Bay, which had been the home of Sunsplash for 16 years, but is now slated to be torn down for new housing construction. Among the performers confirmed at press time are

Continued on page B-18

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Continued from page R-7

white ragga team Mameilla ruling the south, and the huge collective Ragga Dub Force, a sound-system and band with an array of singers and MCs, running Paris. Inevitably, Lucky Dube goes gold with every album release: France has always been ahead of the rest of the world when it comes to appreciating African music.

In Holland, the same might be said of the original Jamaican brand, where Dillinger, Boris Gardiner and JC Lodge have all had huge hits. With a thriving sound-system scene, including the Ital Sound run by Jamaican veteran Dr. Alimamado, Amsterdam is not short of reggae activity—the liberal ganja laws may

Europe with the ragga-rocksteady dance mixture "All That She Wants." Meanwhile in Italy, ska band Casmo Royale, with an authenticity and enthusiasm matched only by Japan's mighty Sea Flames, has created a revival of an earlier Jamaican style not seen since the late 1970s Two Tone boom.

It is Japan's adoption of reggae that produces perhaps the most dramatic cultural double-take for the unprepared observer. Japanese youths in peep blasting reggae into the Tokyo streets are now a common sight, the locals having adopted the mannerisms, if not the roughneck manners, of dancehall style. This year's "Japanplash," the longest-established of the non-Jamaican

receive a rapturous reception.

It will be interesting to see if their fellow countryman Snow, who has already hit big in Europe and the U.S. with his rap-oriented reggae style, is afforded a similar response. Kingston audiences are already used to the sight of Torontonian Carla Marshall, who is one of the best female MCs in the world, in dire need of the right record.

The arrival of Snow, produced by U.S. rap star MC Shan, is a logical development. Rap has been moving in reggae's direction for years, and it could be argued that reggae is more than half of its roots—the original Bronx and Brooklyn rap posers were of Jamaican extraction.

Atlantic-signed Kingstonian Lt.



FROM THE LEFT: Moon Priest, Apache Indian, Shabba Ranks, Biondly

have helped! However, it's Rotterdam's Rasta Syndicate, produced by London-based Guyanese Mad Professor, who have scored a string of local chart hits.

Other parts of Europe have rewarmed this year to Max Romeo's 1976 "Chase The Devil" since the Prophecy, a British-based dance outfit, made a sample of it the heart of their "Outer Space" hit. Similar fusions have brought reggae, in the hands of London's S.I.2. and Sweden's Papa Dee, onto the techno-club dance-floors.

Belgium's Ace Of Base have been clocking up No. 1's throughout

"Sunplash" events, set for July 23-Aug. 1, will feature Inner Circle, the inevitable Lucky Dube, as well as local acts like Ranking Taxi and Zound System, both of whom have played the original JA festival.

"Jamaican Sunplash" is the ultimate test of credibility of "bands from foreign." Britain's Maxi Priest, arguably the pioneer of the soul-reggae style that has served Shabba so well, had a hard time from the crowd in 1989. Japanese visitors are usually regarded with an amused benevolence, and some acts, such as Canada's Blue Riddim Band, which offers a set of Jamaican oldies,

Stitchie has worked with En Vogue and LL Cool J. Shabba has been given a "respect due" by many in rap. N.W.A. Ice-T and Ice Cube have felt obliged to include reggae notes in their material. That's not to mention Naughty By Nature, arguably the best American fusionists of rap and reggae, and KRS-ONE, another pioneer.

If African-American music, the most confident and self-contained black dance scene in the world, has adopted reggae, then maybe we really are living on Planet Skank. You can probably see the land masses rocking to the basslines hall a galaxy away. ■

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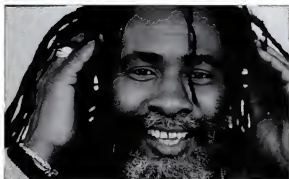
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FEST

Continued from page R-14

Andrew Tosh, Sugar Minott, Gregory Isaacs, Junior Reid, Cocoa Tea and Culture. One event that will certainly not be affected by the late July-early August competition is the New York Reggae Festival, set for Steeplechase Park, Coney Island Beach, on Sunday, August 29. According to promoter George Crooks, the list of performers for this one has yet to be finalized, though it is expected Crooks will stick to his usual format of the best-known international names, including Third World, Steel Pulse and Freddie McGregor.

New York's festival is an all-day affair, with gates opening at 10 in the morning. In addition to music, there'll be hundreds of stalls chock full of exotic delights from the islands. Like Sunsplash, the concert will be taped for pay-per-view.

By any measure, such a full slate of festivals ensures a hot reggae summer all around the world. Be there.

(All festival information accurate as of press time.) ■

16th Annual Reggae Sunsplash Talent Line-Up

(All information accurate as of press time.)

BEACH PARTY NIGHT PART I

Monday, Aug. 2, 3pm-7pm

Fab Five
Eileen Mascoll
Georgia Henry
Ernie Smith
Lovindeer
Jade Marc Models
Delroy Wilson
General Trees
Second Inij

BEACH PARTY II, Monday, Aug. 2, 8pm-12am

Flex Band
Beakie Bauley & Dougie Ranks
Frankie Paul
Queen Paula
Junior Cat
Steve Knight
Apache
Super Sosa & Hinchie Ranks
Sister Nancy
Jack Radics
Galaxy
Colin Hoach
Barky & Wickerman

WORLD BEAT NIGHT, Tuesday,

Aug. 3

Rae Michael
Los Pericos
Cureball Substance
Le Coup
Mutebaraka

Hugh Masekela
Sane Band
Yasus Alari
Universal Youth
Macanullin
Burning Spear

VINTAGE NIGHT, Wednesday,

Aug. 4

Studio One Band
Owen Gray
Laural Allen
Derrick Morgan
Derrick Herriott
Roy Shirley


Clarencious
Ken Boothe
Alton Ellis & The Flames
Lloyd Parkes & WTP Band
Techniques
Dobbe Dobson
The Melodians
BB Seaton & The Gaylads
John Holt
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DANCEHALL NIGHT, Thursday,

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Lady Saw
Redd Fox
Jowee Wales
Charlie Chaplin
Admiral Tibet
Admiral Bailey
Tiger
Flex Band
Leroy Smart
Terry Ganoux
Professor Nuts
Wayne Wonder
Papa San
Capleton
Tony Rebel
Buju Banton
Ninjaman

SINGERS NIGHT, Friday, Aug. 6

Home T Band
Tricia McKay
Peter Carter
Chevelle Franklin
Brian & Tony Gold
Jimmy Riley
Eddie Fitzroy
Coco Tea
Jahpostles Band
Carlene Davis
Mylar Rose
Sanches
Garnett Silk
Skool Band
Barrington Levy
Beres Hammond
Freddie McGregor
Lloyd Parkes & WTP Band
Dennis Brown

INTERNATIONAL NIGHT,

Saturday, Aug. 7

Mystic Revelers
Skool Band
Nadine Sutherland
Junior Tucker
Shinehead
Snow
Inner Circle
Steel Pulse
Super Cat
Culture
Bunny Wailer

Reggae Sumfest '93 Talent Line-Up

(All information accurate as of press time.)

SOCALDIES NIGHT,

Wednesday, Aug. 11

Feb 5
Lord Laro
Crazy
Lloyd Parkes & We The People
Band
Hopeton Lewis
Scotty
Tamilns

John Holt
Diamonds
Carl Dawkins

ROOTS & CULTURE NIGHT,

Thursday, Aug. 12

E.T. Webster
Wendy Shaw
Jimmy Riley
Edi Fitzroy
Lashana Bendele
Andrew Tosh
Yasus Alan

Sugar Minott
Culture
Mikal Rose
Abyssinians
Bunny Wailer

DANCEHALL NIGHT, Friday,

Aug. 13

STUDS
Jah Postles
Lady Saw
Kulcha Knox
Jack Radics

Frankie Paul
Sanchet
Coco Tea
Charlie Chaplin
Jowee Wales
Broader Jerry
Leroy Smart
Major Mackereel
Tiger
Gregory Isaacs
Colin Roach
Beeme Man
Capt. Barkey & Wickerman

General Degree
Wayne Wonder
Tony Rebel

SINGER/INTERNATIONAL NIGHT,

Saturday, Aug. 14

Red Cloud
Chalice
Mute Baruka
Junior Reid
Lt. Stiche
Dennis Brown

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DANCEHALL

Continued from page R-8

archers of reggae rhythm. With innovations like Sly and Gray Willis' Bangers or Bam Bam rhythm, they have become the drivers. Sly and Robbie's studio science has three main laws: solid, experimental and raw. Their rhythms are usually laid down in one take. The trend, says "riddimolic" Sly, is "hard and getting harder."

Four U.S. gold records attest to the validity of Clifton "Specialist" Dillon's production methods. Best known until now as the manager and producer of Shaboo Rankin, Dillon says he "studied the reggae market to figure out why it had only gone to a certain level," before taking it to the next. A savvy combination of "yard" feel and global vision propelled Dillon out of Jamaica into the international production arena and attracted a recent seven-figure label deal (for his Sheng Records) from Sony. Paying homage to musicians like Sly Dunbar, Danny Browne and Hensley Tucker, Dillon says, "I'm not the one who plays the keyboards or programs the drums, but I am the one with the ears, who says it's right or it's wrong."

Hensley Tucker, who frequently coproduces with Sly Dunbar, can hold his own in the dancehall, but has classical training and work with artists like Maxi Priest have colored his production views. Tucker sees melody and lyrics assuming equal status with dancehall's rhythm. "We're coming back to songs, really good songs with serious grooves," he says, isolating the groove as the crucial element of dancehall. As he cryptically puts it, "Master the groove and enslave the mind."

Vineyards & Madhouses

The producers who will help shape dancehall's future are people like the Ocho Rios-based Courtney Cole and the Kingston brothers Tony and Dave Kelly. Cole, who lends his artists through talent shows held at his Ocho Rios Roof Club, says he tries out new tunes on a live audience "first on dubplate [special one-off mixes for sound systems and radio jockeys], so we can test again before pressing it."

Tony Kelly now produces for "Specialist" at Sheng Music's new New York base. Kelly credits a corner in Vinyarddown (an area in Kingston) for his

lyrical inspiration. "The guys around there make up a lot of slang, a lot of bullsh—," he says. "And some of the bullsh— makes sense."

Brother Dave Kelly is the main man at Madhouse Productions (in partnership with Tony, Maxi Priest and Janet Davidson) and writes much of what he produces for such artists as Terror Fabulous.

Both of the Kellys honed their street and studio skills as part of the Panfrouse Crew, headed by Donovan



"Specialist" Dillon's self-portrait

Germaine, the man all credit with ruling dancehall for the past two years with a stable of reggae stars, including Tony Rebel, Marcia Griffiths and Buju Banton, and hits like "Fire Burning" and "One Day." With an emphasis on quality control and artist development—what he calls "adding finesse to raw talent"—Germaine has set the pace for local production.

For Germaine, dancehall is only credible if it is made in Jamaica. "It needs the vibe." In line with other dancehall trendsetters, Germaine says slackness is out and conscious is in, and he envisions a "bridge between the two eras of reggae—roots and dancehall"—a sort of conscious dancehall.

As for the secrets, "Me nuh 'ave secret,'" he says. "The secret of the whole scene is the music itself." ■

Major labels have finally recognized that reggae is a saleable product. In the future, I see a lot of U.S. mainstream artists collaborating with reggae acts. U.S. artists are always coming to Jamaica and checking for reggae, and it's just a matter of time before they collaborate. Also, the Japanese are very sensitive to this music form, and the Japanese are very smart people.

—Freddie McGregor

Our Riddim Triumphant cover illustration artist is David Diaz. Diaz's bold style has appeared in *Atlantic Monthly*, the *Washington Post*, McGraw-Hill Books, The Discovery Channel and American Airlines. His work has won awards from the American Institute Of Graphic Arts and the New York Art Directors Club.



MIAMI BECOMES THE NEW 'INNER CIRCLE' FOR REGGAE MUSIC

(Continued from page 1)

and distributing reggae music. Their Circle Sound Studio has recorded such American performers as Joe Tex and Michael Sterling, as well as releasing a plethora of local reggae artists.

As a result of its hard work and determination, Inner Circle currently commands the status of being the world's most popular reggae label. "Sweet (A La La La Long)" and "Bad Boys," are soaring up international and domestic charts. The band has achieved gold and platinum status worldwide, while breaking records for duration of European airplay.

"We owe it to our perseverance and hard work," says reggae icon Bob Lewis. "We believe in our good songs, and we have an understanding of how this business works."

Miami's reggae history dates to the 1960s, when reggae icon Bob Marley made his home here. Since then, other entertainers who have come to encounter the Miami vibe are Bob Andy, Derrick Morgan, Jimmy Brown, Hooten & the Blowfish, Gregory Isaacs, Wayne Wade, Robbie Shakespeare, John Holt, Prince Buster, Samantha Rose, Cedella Marley Booker, and many others.

Several local performers have been recognized as contenders in the major reggae arena. Annette Brissett is a multi-talented singer, songwriter, musician, and producer. The enthusiastic acceptance of her albums in South Florida circles and far beyond is enhanced by her recent teaming with the reggae greats, Sly & Robbie (Dunbar and Robbie Shakespeare) to produce a self-titled album.

Hailing from Montego Bay in St. Andrew, a singer and songwriter, Annette has consistently recorded "conscious" lyrics (lyrics that pertain more to the original position, spiritual message of reggae music). One of her most recent singles, "I'm the highly sexual Cobra hit," "Flex," is titled "She Too Young," a popular song that received considerable airplay on local mainstream radio stations.

Two popular DJs on the Miami scene, Flesia Banks and Honourable Apache, are in demand for the numerous live shows presented throughout the year.

The city's newest and youngest rising star is 14-year-old Kashief Lindo, son of reggae producer Willie Lindo. Kashief's determination is evident in his recordings, vocal amplitude, stage presence, lyrical content, and ability to weave a hit sound from whatever material his vigilant father produces.

Bigga, who has been performing and recording in Miami over the past decade, is now touring the U.S. full-time. Bigga's appearance on the scene several times, and was recently invited to perform in St. Andrew.

CLUBS AND CONCERT HALLS

Reggae is in demand in clubs and concert halls from West Palm Beach to Key West by legions of fans sprouting from South Florida's 4 million people. Vendors, Vibe, The Reef, and El Mio and Tishan, Riot Squad, Pluto & Co., Zero Crew, Benaiah, and Broken Sound perform and record consistently around South Florida.

Club atmosphere live reggae regularly are the Edge and Bombassa Bay in Fort Lauderdale; Ambassador Lounge in Deerfield Beach; Cymbals Club in Fort Lauderdale; The Reef and Waterways Cafe in West Palm Beach; Sunday's On The Bay, Bay-

side, Shucker's, and Hungry Sailer in Miami; and the Promenade, Cleveland, and Tropics on South Beach.

Artist Pluto Shervington has been playing dance music at Sunday's On The Bay for more than 11 years.

"The key to our success is versatility," says Shervington. "There was a time when it was all reggae, but that has changed. You must play dancehall, funk, soul, or you're not there; you won't even find work." A number of new bands, such as Ras Iffid, Ruffhouse, and Black Panther, are etching their place inside the new clubs that are popping up daily.

DANCEHALL IN DEMAND

Dance music DJs known as "sound system" operators are featured at a number of clubs, including the 5th Street club on South Beach. Hot spots for all types of Caribbean music include Club One and Line Key in the hurricane-devastated area of Kendall in south Dade County, and Melody Lane, Stingers, and Krystals in Broward County. Sound systems also bring Sunday afternoon reggae to clubs on the sun-drenched beaches. The Ramada Inn on Miami Beach, Penrod's on South Beach,

and Freddie McGregor are but a few of the established artists who have performed at the Cameo. The recently created, not-for-profit Rhythm Foundation claims responsibility for bringing most of these big names to the 1,350-capacity Cameo.

Rhonda Quinlan, director of Rhythm Foundation, says that in high school and college students repeatedly attend shows at the venue. "We saw a lot of new people at our reggae shows, as well as the regulars," says Quinlan. "Dancehall music is creating many new crossover opportunities for artists."

"Not everyone in Miami considers the dancehall and worthy of the present-day hype. Inner Circle's Lewis feels reggae needs more singers and bands. "The DJ business needs to chill out a little," Lewis says. "We go to dance all night, but we're not there at our shows. The DJs do that, and after four or five songs, the people don't know what's going on."

Yet, dancehall is the reggae that gets played on the various radio stations vibrating throughout South Florida. For 15 years, "Overnighters" host Clint O'Neil has been playing reggae on the night week on the powerful WLRN-FM (NPR), and he features dancehall every Thursday night. "The biggest change I see in the music that I've been accepted by young Latin, American, and African-American kids," says O'Neil. "Teens and college kids are listening and responding to [dancehall] more."

O'Neil claims that even though 80% of the deep-rooted message in reggae is gone from its lyrics, the blending of computer rhythms and actual lyrics makes dancehall music more exciting today.

WHQT (Hot 105), WEDR (Jams 99), and WPOW (Power 96) are mainstream FM stations that program dancehall, from Shabbs Ranks to Snow. O'Neil says the popularity of his dancehall night prompted Power 96 to compete by imitating the format on Thursdays. WJVE (Love 94) programs reggae frequently as well, but is devoted more to classic reggae, such as Bob Marley, Aswad, Maxi Priest, and UB40.

WAVS-AM, the only all-Caribbean radio station in the country, plays reggae 24 hours a day. Geared primarily to the West Indian market, WAVS formats a mixture of roots, rockers, lovers' rock, and rock steady. Similarly, WVG-AM offers Caribbean programming that features a blend of reggae, dancehall, soca, and Calypso in South Beach.

The Univ. of Miami's WVUM-FM airs a popular reggae show on Sunday evening hosted by dihard fans of reggae. The station is situated for Community station WDNA-FM broadcasts two well-received reggae programs, with the added benefit of no commercials. WBSB-FM Fort Lauderdale has added reggae to its regular show from 10 a.m. to noon, and WPOM-AM West Palm Beach has hosted a reggae show faithfully for years.

USI Radio in Fort Pine Key offers a Caribbean mix, including reggae and soca, on Saturdays for the numerous reggae fans situated from Key Largo to Key West.

Dancehall Satellite Network (CSN) is the newest addition to Miami's international media base. Since its inception, the Denver-based network has been televising reggae, Caribbean, and world beat music videos through-

out North America, the Caribbean and northern South America from its North Miami satellite headquarters, former Studio Center.

Jamaican entrepreneur Delroy Cowan favored Miami as CSN's home for a host of reasons. "One, because of our name and what we are exposed to in Miami," he says. "Two, it's easier to get programming material from the Caribbean, and at the same time, easier to get state-of-the-art equipment and manpower here." CSN is filling a void by providing a new and exciting medium for exposing the music, talent, and culture.

Similarity to Jamaica and the similarity of weather are two factors that have drawn additional industry interest to the network.

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dominated by the giant Bassin Distributors testifies to Miami's strong position in the U.S. reggae market. "Jamaican music is a production and publishing company that represents such performers as Bob Andy, Ken Boothe, and Bobben Dobson. Director C. Danny Breakendown says he was drawn to Miami by the "vibe," the closest point to Jamaica," and, he adds, "Because of the frequency and magnitude of the shows here... it's like living Jamaica itself."

MAJOR CHAINS EXPAND REGGAE

Major record stores that historically relegated reggae to a few back bins suddenly have taken a dramatic turn. The Miami-based Peaches and Spec's chains, as well as Record/R Tracks and Sound Warehouse, now have several rows dedicated to reggae CDs and tapes. In line with increased airplay on radio, in clubs, and on music television, reggae is selling more than ever.

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Pro Audio



Ocean Voyage. "He's the Tasmanian Devil of rock'n'roll producers!" says John Hiatt, left, of Matt Wallace, producer of such bands as Faith No More and Sonic Youth and the recent solo effort by Paul Westerberg. The two have been in Los Angeles' Ocean Way Recording recently working on Hiatt's new album. The set, as yet without a title, is due Sept. 7 from A&M Records.

EUROSOUNDS

A column by Zenon Schoepke on the European professional audio industry.

U.K.

DAVE STEWART'S CHURCH STUDIOS in Crouch End, London, has undergone a complete rationalization with five layoffs. "The rationalization has come about because of the state of the market generally, despite the fact that the studio has been trading well," said technician/studio manager Nick Price. "It's sad, but it's the type of action we've had to take to ensure the studio's future." Price said the Church's Amek G2520 and Neil Grant SSL 4056 G Series rooms would continue to operate as usual to ensure continuity of service to Church clients.

TURNING POINT STUDIO OWNER/producer Trevor Vallis has taken over **Impact Studios** in Kent from owner Philip Smith. "I've moved Turning Point into the Impact premises," said Vallis, adding that Smith had decided to leave the studio business. Now called **Turning Point**, the residential studio inherits **Impact's** Andy Murno-designed Amek Angela control room and two large live areas and is the result of a search by Vallis for a larger studio in response to an increasing demand among Turning Point clients to record bands live.

LOUDSPEAKER MANUFACTURER Tannoy is offering studios an opportunity to take part in trials of its new DSP **Point Source Monitor**, which uses digital processing in its crossover and control circuitry. Studios will be asked to make subjective and objective comparisons between material recorded on the new Tannoy and on conventional loudspeakers. The new Tannoy are expected in October at a price that professional product manager Derek West described as "certainly within what people would expect to pay for a very top-quality pair of near-field monitors."

SPECTRAL SYNTHESIS, manufacturer of the **AudioEngine** hard-disk recording and editing system, has opened a U.K. sales office in London. **StudioTracks Version 2.0** features automated digital mixing, same-track real-time punch-in, and MO record and playback support.

CHRIS REA HAS BOOKED the Mill's 48-track MCI Studio 2 in Berkshire for one year. In response, the studio is building a third room to be used as a programming suite exclusively for its own in-house projects.

THE 1993 U.K. R&D Scoreboard filed by Edinburgh's **Company Reporting Ltd.** placed **Soundtracs** in 17th position with regard to R&D spending per employee and R&D as a percentage of sales from 74 U.K. companies involved in the electrical and electronics sector.

P.A. COMPANY CANEGREEN LTD. is celebrating its 10th anniversary and confirming its commitment to EAW. Longtime company client Van Morrison has switched from Meyer to EAW for his forthcoming summer tour powered by Crest 8001 amps with 4801s for the Casagreen monitor wedges. House engineer is **Enda Walsh** on Midas PR40, with **Dave Hughes** on Ramsa 4018 monitors. Other acts touring with Canegreen EAW this summer will include **Suzanne Vega**, **Artex Camera**, and **10cc**.

Gauss, Concept Design Join Forces Will Co-Develop DCC/Analog Dupe System

■ BY MARILYN A. GILLEN

SANTA CLARA, CALIF.—Two duplication-industry forces are combining their manufacturing and marketing muscle to create and sell audiocassette duplicating and lending equipment.

Jim Williams, president of Gauss/Electro Sound in Sun Valley, Calif., and Bob Farrow, president of Concept Design in Graham, N.C., announced the joint-venture agreements during the Replictech conference, staged June 15-17 here.

Under one agreement, Concept Design will manufacture the DAAD R digital bin and the CD9000 and CD9002 automatic cassette loaders under the Gauss name. Gauss will exclusively market the equipment worldwide outside of North and South America and will provide technical service and support for the equipment, the companies said.

DAAD R is a RAM-based dual-memory digital bin system duplicating at up to a 128-to-1 ratio. It al-

lows duplicators to reproduce two different programs at one time.

"This relationship enhances the strengths of both companies and enables us to jointly advance state-of-the-art technology as the duplicating industry enters the next century," Williams said of the pact. "I feel by combining our design and engineering skills, manufacturing and production efficiencies, along with worldwide marketing leadership, together our companies can make a significant impact in the future."

Added Farrow, "This agreement will reduce the time required to bring products to market by combining the engineering teams of two strong companies. The availability of the essential element of service will also be greatly enhanced."

In a second venture, Gauss and Concept Design will jointly develop the Gauss MAX Analog/DCC solid-state master system, which is capable of independently duplicating analog cassettes and/or DCC digital cassettes. The system will be

manufactured by Concept Design and marketed worldwide by Gauss under its name.

The MAX (Maximum Audio Xpression) digital-solid-state bin is compatible with all Gauss and Electro-Sound duplicating equipment and most other high-speed analog equipment, the company says. The DCC interface also makes it compatible with DCC systems.

"We are fully committed to the DCC digital cassette and in advancing digital compact cassettes as a tape technology," said Williams, adding, "At the same time we are fully aware of the continuing growth of the analog cassette," which he said will "continue to grow in the spoken-word tape market, where DCC is not necessary, and will continue to be viable in many, many music markets around the world, where analog duplicating systems are cost-effective."

Gauss also announced here that it will supply DCC slaves, as will Lyrec (Billboard, July 3). Previously, only Philips had supplied the slaves.

Concept Design recently emerged victorious from a years-old lawsuit/counter-suit over its digital bin systems when a U.S. District Court jury in Charlotte, N.C., ruled that Concept Design's DAAD digital-bin product did not infringe on two patents held by competitor Duplironics for its digital bin master system. The court also ruled the patents themselves were invalid. The issue of damages is still to be decided.

More product news next week.

Archer Undergoes Name Change In Class-Action Suit Settlement

NEW YORK—Archer Communications has changed its name and rid itself of some litigation in one eventful week.

The company, developer of the three-dimensional audio process QSound, announced June 28 that it has reached agreement in principle in settlement of the securities class-action lawsuit filed in the U.S. against the company and various former and current directors and officers.

At a June 25 shareholders' meeting, the members also approved a motion to change the name of the company to QSound Lab, Inc. The adoption by the company, based in Calgary, Alberta, of the same name as its patented 3D technology is hoped to "reduce confusion and create more opportunities to establish brand-name awareness," QSound Labs said in a release signed by company president David Gallagher.

According to the release, the settlement calls for a cash payment by the company's liability insurance carrier and the issuance by the company of 800,000 common shares and warrants to purchase an additional 450,000 common shares. The settlement agreement still must be drafted, and is subject to United States District Court and regulatory approval.

The QSound audio system gained initial industry support in 1990, when PolyGram became the first major label to agree to release albums featuring the process, which is used during the remix stage of a recording and does not require decoding for playback. Since that time, however, the process has not gained widespread

support.

QSound Labs says it now is marketing its technology to the multimedia and home entertainment industries, in addition to the recording industry. The process is touted on an upcoming video game from Sega, "Ecco The Dolphin," due this fall.



President And Accounted For. Swiss President Adolf Ogi, center, gets a hands-on demo of the Amplex DCT 7000 tape drive during the 1993 Montreal Television Symposium, held in mid-June in Montreal, Switzerland. Amplex executive VP George Merckel, far left, provided Ogi with a tour of the Amplex exhibit during the symposium, at which Amplex Systems Corp. announced plans to introduce in 1994 a DCT-based automated cart machine. In other Amplex news, the company has implemented a new worldwide tape-sales organization that will integrate all its magnetic media sales programs under one organizational structure. Previously, all sales of Amplex audio and video recording media products made outside the U.S. were managed by Amplex Systems Corp. through its international sales offices. Amplex Recording Media Corp. president Thomas J. Wheeler says the new units, dubbed Amplex Media International and Amplex Media Europe, will be fully operational by July 1. "This new organization greatly enhances our overall response time to customer requirements and live us to develop and market a broader range of magnetic media products than we currently offer," Wheeler said of the move.



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 3, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam.T.Lewis J.Jackson (Virgin)	WEAK SMV/ B.A Morgan (RCA)	THAT SUMMER Garth Brooks/ A Reynolds (Liberty)	PETS Porno For Pyros/ P.Farrell M.Hyde (Warner Bros.)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam.T.Lewis (Virgin)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	RAM JAM (Sacramento,CA) Larry Funk	JACK'S TRACKS (Nashville) Mark Miller	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	FLYTE TYME (Edina,MN) Jimmy Jam
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft	Quad & Coronado	Neve 8248	Harrison MR4 Series 10
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Sony MCI 24	Sony APR 24	Otari MTR100
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Tannoy	Yamaha NS10	Custom UREI 813	Westlake HR1 Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 156	Ampex 456	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	AMERAYCAN (Los Angeles) Larry Funk	JACK'S TRACKS (Nashville) Mark Miller	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	BASS HIT (NY,NY) CJ Macintosh
CONSOLE(S)	Harrison MR4 Series 10	SSL 6000G	Quad 8 Coronado	Custom Andrew Berliner	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827 Mitsubishi X-850	Sony MCI 24	Studer A827	Sony APR 24
STUDIO MONITOR(S)	Westlake HR1	TAD	Yamaha NS10	JBL	Tannoy System 2 Tannoy 1x15 Sub Wooler
MASTER TAPE	Ampex 499	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Chris Belman	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Capitol Manufacturing

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Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Pubs Book VSDA Space 54 Marquee Values: 'Army Of Darkness' 56
 GoodTimes Having A Great Time 55 Voyager Excited About 'Damage' 57

PICTURE THIS

By Seth Goldstein

ROLL-OUT: New York-based GoodNews Video rolled out the premiere edition of "Hot Piz" July 1 in approximately 2,150 Blockbuster stores in all 50 states. The approximately 430,000 copies of the 10-minute promotion tape received plenty of on-air support from CBS, which is using "Hot Piz" to hype network shows and personalities including David Letterman. New arrival Letterman gets a full two minutes on the August edition; and in September the network will put out a separate "Hot Piz" devoted entirely to his fall lineup, in addition to the regularly scheduled GoodNews cassette with video theatrical and home video releases. GoodNews' Basil Hero says "Hot Piz" for July promotes Disney's "Hocus Pocus" and Paramount Pictures' "Coneheads," which are headed to theaters, and Paramount's "Dracula" and MCA Universal's "Lovers' Oil" on tape. The CD of the month, a regular feature, is **Capital Records'** "Duran Duran." Blockbuster customers are expected to borrow "Hot Piz" 2 million-3 million times a month at least as much for the sweepstakes prizes as for the contents. Columbia TriStar has contributed the big prize for July: its library of 342 movies, worth \$10,000, and a \$5,000 Sony home entertainment center. Winners will be announced on CBS' "Picklet Pevens." The August "Hot Piz," aside from Letterman, is expected to carry Paramount's fall release, "Searching For Bobby Fischer," and something from Warner Home Video, which Hero says will promote product at least through October. Specific titles may not be known for a couple of weeks: "Our turnaround time is too fast... the studios can wait to almost the end of the month." When July has run its course, Hero says Blockbuster will reuse the tapes for its children's identification program, free to customers. He hopes to convince theatrical chains of the value of the trailers, and sign them as secondary outlets by extending the sweepstakes a month. Cineplex Odeon is interested, Hero adds.

NEWSHOUNDS: Fox Video should have a new cassette line next year, courtesy of some high-powered. (Continued on page 55)

New Technology, New Challenges

Wood Knapp, J2 Getting Active In Interactivity

■ BY JIM MCCULLAUGH

LOS ANGELES—Add Wood Knapp Video and J2 Communications to the list of home video suppliers delving into multimedia and interactivity.

Wood Knapp says it is reaching interactive consumer projects for a possible announcement at the July 11-14 Video Software Dealers Assn. convention in Las Vegas. Meanwhile, J2 Communications linked recently with Spectrum Holobyte, a leading northern California designer of interactive software, for "National Lampoon's Chess Maniac 5 Billion And 1," an IBM-compatible computer game that parodies other popular computer chess games. It is now available in computer stores in the U.S. and Canada.

"Maniac" is the first National Lampoon license in "new media" for J2, says president and CEO Jim Jimirro, who claims that type of agreement "further broadens the company's growth strategy by creating a new licensing arena for the National Lampoon name."

J2's Duncan Murray describes the link with Spectrum Holobyte as "a nat-

ural marriage. They wanted to do a humorous chess game. What else to base it on except National Lampoon? We see great opportunity in these developing markets and are looking for other ways to link the National Lampoon with interactive media."

According to Betsy Wood Knapp, president of Wood Knapp Video, who attended the recent Digital Video Conference here at the Beverly Hills Hilton Hotel, June 23-26, "It seems that there is finally a market. True, it's a small installed base at this point, in the low millions of players. But the purchase of CD-ROM drives is accelerating. The upgrade kits for IBM and Macs are selling at a high rate of sale now. That says people are buying and installing CD-ROM drives and the other accessories, such as sound and video boards."

Wood Knapp plans on "attacking" the emerging interactive market on two fronts, she says. "One is in the area of original programming. We think there is a lot of opportunity for creating new programming that has never been in existence before. And we are also looking to get involved in the early distribution of these products." The company now offers audio books as well as home video programs.

"As a supplier to the entertainment community," she continues, "we see a great opportunity as the crossover status to occur, that is, from the computer stores to the entertainment retail venue."

"Think about it," she adds. "There are approximately 2,000-3,000 computer software distribution points in the U.S. And there are about 130,000 distribution points for home video. That may be an inflated number. But even if you boil it down to the hardcore video stores, say 60,000, the difference between 2,000-3,000 and 60,000 is vast. It says something about what may happen with distribution. The computer software stores don't have the capacity to stock all the titles that will become available, their focus won't be on pure entertainment product and they will have limited shelf space."

Video distribution will be key to the success of Paramount Interactive programs that follow its first CD-ROM release, "Burytown," based on the works of Richard Scarry. Paramount Home Video president Eric Doctrow says are power products come on-line, significant distribution will likely be through the wholesale network PHV has built.

Viability Of Delivery Options Weighed At Replitech Meet

■ BY MARILYN A. GILLEN

SANTA CLARA, Calif.—Reflecting the rapid technological advances made in the past year in the delivery of home entertainment, change is no longer being debated. Instead, it's being assessed.

During the opening session of the second annual Replitech duplication/replication conference, held June 15-17 here, Robert Klingensmith, president of Paramount Pictures' Video Division; Robert Flannkuch, president of Telefunken Partners; and Dick Kelly, president of Cambridge Associates, offered their perspectives on the challenges facing the home video industry from pay-per-view, "electronic superhighways" carrying video-on-demand, and CD-I and other disc-based systems.

Said Flannkuch: "To say [the industry] needs to worry is not true. To say it needs to pay attention def-

initely is."

Klingensmith's keynote address, "Supply Side Economics—How Program Suppliers Are Going To Feed The Ever-Expanding Home Entertainment Delivery Systems," examined the various delivery options and their long-term viability. Paramount recently became the first studio to commit to releasing its home videos on Philips' CD-I system, and Klingensmith pronounced this just good business sense. "We must explore all distribution media," he stressed, "but not to the exclusion of any other. That is why I hope Paramount never gets acquired or becomes partnered with a hardware company."

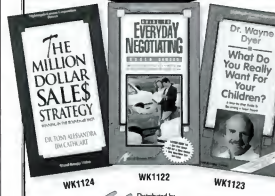
Klingensmith offered a blind comparison to the assembled crowd of a film clip on laserdisc, CD-I, and VHS. He judged that "clearly, CD-I is as good as, if not better than, VHS. In regard to laserdisc, it has

(Continued on page 55)

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VSDA's Can Study Audio-Book Options

MAKE BOOK ON IT: Video retailers not into audio books or considering them will have an opportunity to view the product up close at the Video Software Dealers Assn. convention July 11-14 in Las Vegas, according to Jim Brannigan, president of the Audio Publishers Assn.

After "walking the show" a year ago, APA is now taking its first booth, says Brannigan. Like other exhibitors, he's delighted to hear that the show is rumored to be one of the biggest in VSDA's 12-year history. It's the eighth consecutive meeting in Las Vegas.

APA also is going after music chains. Following some reconnaissance this spring in Orlando, Fla., APA has decided on an inaugural exhibit at the National Assn. of Recording Merchandisers next March 19-22 at the San Francisco Marriott.

In fact, some audio publishers are considering their first visits as well to NARM's fall wholesale conference, at the Arizona Biltmore in Phoenix, Oct. 15-16.

Trade suppliers note that more audio books are coming out at mass-merchant price points, says Patricia Kohnson, VP/publisher at Random House Video. The imprint bowed in \$8.99 line in March and will have 24 titles by year-end. New in late October will be a children's line at \$11.

APA is more active than ever outside the bookstore mainstream, Brannigan points out. The trade group exhibited for the second time at the National Consumer Electronics Show in Las Vegas in January.

GROCERS ADD BOOKS: Supermarkets are beginning to stock more video titles and to growing faster than video stores as audio-book two-counts, says Terry Lipik, merchandising director at Resound International, a major distributor.

Although Resound will make its second appearance as a VSDA exhibitor, Lipik says, "We've seen a much more rapid takeoff by the grocery stores." He mentions one chain with 800 titles in 62 of its 98 stores. "Two reasons for it seem to be, first of all, the heavy foot traffic in grocery stores, and then the high concentration of female demographics."

On the other hand, Resound was not all that successful last fall at the Food Marketing Institute show in New Orleans, which was touted as a breakthrough show for video and audio. It did not rent out, says Lipik.

CD-ROM RENTAL: CD-ROM producers are lining up on both sides of the issue of whether or not to sanction rental of their releases, according to Michael Rogers, managing editor at Newsweek Interactive, due the end of July.

"We're on the other side of this in terms of the studios," said Rogers

during a recent trade event in Los Angeles. "We're very much in favor of rental. We see rental as building us a subscriber base, but we also realize that people may not want to keep paying a \$49.95 news magazine every three months, and might want to rent it."

Among the 10,000 stores already set to start stocking the first issue of Newsweek Interactive, most are well-thought out. They include Best Buy, The Wiz, WaldenSoftware, Software Etc., Micro Center, Electronic Boutique, Egghead, CompUSA, Circuit City, and Habbages, according to an announcement made during Digital World's event at an overflow Beverly Hills.

Rogers, taking a stance similar to CD-ROM proponent Compton's New Media, strongly supports rental but adds, "I understand some of the studios want it to remain a sell-through-only product." Newsweek Interactive's distribution is through Software Toolworks. The subscription price is \$129.95.

Advertisers on the new medium include AT&T, Ford Lincoln-Mercury, IBM, and Sony, according to Rogers, who sees CD-ROM becoming a mass-market item "by late 1994, definitely 1996."

In the table of contents in the Newsweek quarterly, he adds, as "as many as three original stories on each disc, text, video, graphics, animation, still photography, and sound." Archival text, including three months of Newsweek and hundreds of stories from the Washington Post, is searchable by word. In addition, there are broadcast interviews from "Newsweek On Air," a co-production of Newsweek and the Associated Press Radio Network.

INGRAM'S IOWA GALA: Ingram Entertainment, the dominant video wholesaler, stirred more than the usual interest by holding its annual sales conference in Des Moines, Iowa, the weekend of June 26-27, rather than at the company's new quarters in Tempe, Ariz. "The reason was we have the corporate telemarketing in Des Moines. They can all come Friday night and be right back on the phones Monday morning without an interruption in service," says a company spokesperson.

Ingram held its annual bash a year ago, shortly after completing acquisition of Commotum. But "our integration of Commotum was not complete. Now it is further along," the source continues. Yet another reason Des Moines got the nod was that the hotel facilities there have been accustomed to the Commotum conventions over the years.

VSDA'S PIES: Nominations for VSDA's top retailers to be announced in Las Vegas (Continued on page 38)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.											
THIS WEEK	LAST WEEK		WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating			
*** NO. 1 ***											
1	8	2	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mal Gilson	1992	PG				
2	3	5	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG				
3	1	7	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R				
4	2	4	HOFFA	FoxVideo 1991	Jack Nicholson Dennis D'Avella	1992	R				
5	8	4	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG				
6	4	14	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R				
7	5	4	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13				
8	4	13	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R				
9	5	10	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG				
10	12	5	GLENGARRY GLEN ROSS	Live Home Video 69921	Al Pacino Al Pacino	1992	R				
11	NEW	1	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madsen William Dafoe	1992	R				
12	12	12	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary McCormack	1992	R				
13	13	4	USED PEOPLE	FoxVideo 1993	Shirley Ma Jessica Parody	1992	PG-13				
14	14	8	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Pottor Joe T.	1992	R				
15	12	12	HERO	Columbia TriStar Home Video 51563	Charles Hoffman Gloria Davis	1992	PG-13				
16	NEW	1	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	R				
17	14	4	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13				
18	14	12	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scotti	1992	R				
19	12	8	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson John Turturro	1992	PG				
20	15	12	RESERVOIR DOGS	Live Home Video 60993	Harvey Keitel Tim Roth	1992	R				
21	12	14	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madsen Sten	1992	R				
22	22	12	SNEAKERS	Universal City Studios MCA/Universal Home Video 61276	Robert Redford Don Amick	1992	R				
23	22	4	BOB ROBERTS	Live Home Video 69898	Tim Robbins Glenn Close	1992	R				
24	NEW	4	HELLRAISER II: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Pamela Marshall	1992	R				
25	NEW	1	KNIGHT MOVES	Republic Pictures Home Video 2200	Christopher Lambert Tim Allen	1992	R				
26	13	13	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Murt Russell Kurt Smith	1992	PG-13				
27	14	8	SHADOW OF THE WOLF	Epic Home Video Columbia TriStar Home Video 59893	Lou Diamond Phillips	1992	PG-13				
28	13	13	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Gloria Davis	1992	PG				
29	NEW	1	THE CEMETARY CLUB	Touchstone Pictures Touchstone Home Video 1781	Ellen Burstyn Dionysia Cullis	1993	PG-13				
30	NEW	1	BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1992	R				
31	NEW	1	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	R				
32	38	4	JOHNNY SUEDE	Miramax Home Video Paramount Home Video 15115	Brad Pitt	1992	R				
33	30	13	EDEN	Playboy Home Video Int. Dist. Corp. FPN9210	Barbara Ann Woods Jack Armstrong	1993	R				
34	38	13	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Mary McCormack Greg Kinnear	1992	PG-13				
35	31	4	THE GUN IN BETTY LOU'S HAND	Touchstone Pictures Touchstone Home Video 1463	Pennelope Ann Miller	1992	PG-13				
36	22	13	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Brad Pitt	1992	PG-13				
37	14	4	LEPRECHAUN	Widmark Entertainment VMS503	Wanick Davis Jennifer Aniston	1992	R				
38	14	4	DR. GIGGLES	Liga Entertainment MCA/Universal Home Video 81122	Larry Drake	1992	R				
39	13	14	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13				
40	40	20	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R				

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Expansion Is A Sign Of Great Times For GoodTimes Home Vid

■ BY JIM MCCULLOUGH

LOS ANGELES—GoodTimes Home Video is on a roll.

Anticipating 45% growth for 1993, the company is releasing a slew of new sell-through titles, developing new ventures into movie production, creating a special-products division, and moving fast into the interactive/multimedia arena.

A new bidding company, GoodTimes Entertainment Co., has been formed to help focus the diversification, according to GTEC president Joe Cayre, speaking June 28 here at an informal press conference detailing the company's newer strategies and products.

Calling GoodTimes an "interactive multimedia company," Cayre said new computer software, consumer products, and publishing subsidiaries already have been formed to complement existing interests in home video and television. The company numbers about 2,500 titles in its home video library.

Cayre credits much of the company's growth to a series of well-received products, such as supermodel Cindy Crawford's first health-and-fitness tape, "Shape Your Body Workout," which was issued last October. More than 3 million copies have been sold worldwide.

He also tipped his hat to a computerized distribution system, a "network" now said to be capable of reaching nearly every class of retail in the U.S., including wholesale clubs, video specialists, entertainment and music outlets, toy, book, convenience, and drugstores, and supermarkets.

GoodTimes' duplication and distribution facility now is capable of producing more than 6 million videocassettes a month.

The company has "quietly" become a major force in computer software distribution, Cayre added, and will release its first three "interactive" titles during the first quarter of 1994. Cayre said he is leaning toward the IBM and Macintosh CD-ROM platforms, "with I'll respond to where the market goes."

GoodTimes Software exists specifically to distribute entertainment, education, and home office computer software. In fact, according to Cayre, GoodTimes Software now is offering more than 200 titles to mass merchants. Suggested retail ranges from \$9.99 to \$100. By the first quarter of next year, Cayre predicts the unit to be supplying more than 4,000 locations. The company has struck deals with 35 publishers, including Electronic Arts and Broderbund, to distribute older titles at reduced prices, similar to agreements reached with the studios for catalog product.

Among the major home video releases due in the second half of 1993, said Cayre, are "Cindy Crawford/The Next Challenge," Richard Simmons' "Sweatin' To The Oldies 8," "The Marky Mark Workout Video," three original titles starring male model Fabio, and "Charlton Heston Presents The Bible," which will go out through the recently formed

Gotham Pictures rental division. Gotham will finance a movie project, Cayre said.

GoodTimes Special Products has been created to distribute at retail items originally offered via 30-minute television infomercials. One such item is Simmons' "Deak-A-Meat" diet plan. On the heels of its TV success, Cayre said he expects to ship more than 7 million units at a suggested list price of \$39.95 in the fourth quarter.

'Tis The Season! Holiday Product Showcase & Children's Entertainment

A BILLBOARD SPOTLIGHT

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PICTURE THIS

(Continued from page 52)

ered (and expensive) technology from Sony Electronics. Four Sony digital data recorders, which sell for \$100,000-\$270,000, are being used by 20th Century Fox's Fox News unit to compress the images on 60 million feet of Fox Movietone newsreels made between 1919 and 1963. According to Fox News marketing VP David Ferrara, FoxVideo plans to introduce three cassette series drawn from the database in February or March. The topics currently receiving the most attention, says Ferrara, are great events of the 20th century (ending with the Kennedy assassination, a month before Movietone's close), the changing role of women, and "the year you were born." He thinks tapes will sell for about \$25. Fox News spent \$5 million on the conversion project, which gets under way this month. Digital masters of the released newsreels should be completed this fall, but Ferrara anticipates at least another year being spent converting millions of feet of outtakes. The Sony D1R-1000 hardware, he believes, "probably will" digitize Fox's library of older movies filmed on fragile nitrate stock, although copyright considerations will determine home video plans. Incidentally, the system Fox News purchased could hurt the cassette business as well as help it. Sony product manager Greg Fredericks says cable operators are looking at the D1R-1000 as a way to create and compress digital signals for video-on-demand services.

HOME VIDEO

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Army of Darkness" (1993), R, MCA/Universal Home Video, prebooks July 21.

The third entry in Sam Raimi's increasingly hilarious "Evil Dead" series, "Army of Darkness" finds chainsaw-wielding housewares salesman Ash (Bruce Campbell) lost in time, and prisoner of a 14th-century feudal lord. His only chance for freedom is encrypted in the Necronomicon, but to possess the cursed volume Ash must battle an evil doppelganger, a skeleton-army, a winged wrath, nasty Lilliputian versions of himself, and Satan knows what else. Ash's impudent, deliciously overplayed gemme-out-there attitude allows director Raimi to skewer the pomposity of both horror and knights-in-armor movie, while providing action thrills equal to the laughs. With its outrageous one-liners, wild stunt work, clompy camera angles, and even purer music, this horror-gorp will appeal to more than just creepshow cultists.

"The Vanishing" (1993), R, FoxVideo, prebooks July 23.

This American remake of a Dutch psychological thriller suffers from inevitable comparisons to its "real" predecessor, but is still successful and unsettling. Kiefer Sutherland and girlfriend Sandra Bullock plot a highway truckstop where she promptly vanishes. The kidnapper is none other than husband and father Jeff Bridges, who plots his crime with clinical calculation. Years after the disappearance, the obsessed Sutherland is still searching for his lost loved one, to the chagrin of his new girlfriend Nancy Travis—when Bridges contacts him, offering to reveal what became of his old girlfriend. Bridges will raise goosebumps with anyone who loves a good psycho, and thriller buffs will enjoy director George Sluizer's multiple Hitchcock references. A creepy, overlooked nail-biter that should find its audience.

"The Crush" (1993), R, Warner Home Video, prebooks July 28.

New-line investigative journalist Nick Elliot (Cary Elwes) takes a garage apartment from a lady-to-do family and finds that their 14-year-old daughter Darian (Alicia Silverstone) has "taken quite a shine to him. Although she wastes nearly one full hour

before doing anything particularly nutty, we know Darian is mentally disturbed because otherwise she'd never fall for such a dull, colorless, personality-free specimen as Elwes, who never fails to give the upper hand to the psychotic teen-ager (a redundancy in itself). Confrasted with the nearly traitorous Elwes, the noble Silverstone is fine—striking the right coquettish tone as an MTV-era Lolita. With action so sparse and poorly handled, "The Crush" is a better sell from the teen-sex angle, although voyeuristic old viewers are bound to be disappointed on that count as well.

"Bad Lieutenant" (1992), R and NC-17, LIVE Home Video, prebooks July 30.

Police lieutenant Harvey Keitel has a problem. Well, a whole lot of problems. A married father of four, he's got a drinking problem, a cocaine problem, a sexual infidelity problem, and a gambling problem that's sinking him deeper and deeper into a booze/black hole. Through a haze of drugs and angst, Keitel investigates the brutal rape of a local nun and forces himself to face his own sins. Viewers may wonder when he'll find time to investigate this or any crime, as all he seems to do is go from one seedy encounter to the next. (But this movie's few moments of frontal male nudity, which probably earned it the searier labels "NC-17," aren't likely to shock anyone.) Should benefit as much from Keitel's masterful performance as from its strong artistic appeal.

"Watch It" (1993), R, Paramount Home Video, prebooks July 22.

"Watch It" wants to be a multipointed battle-of-the-sexes comedy along the lines of "Singles." But where "Singles" was cute and funky, "Watch It" is dumb and clunky. Peter Gallagher moves to Chicago to stay with his cousin—and his aging frat-boy roommates—and falls in love with his cousin's girlfriend, Suzie Amis. This film depicts men as adolescents with better ears, terrified of intimacy with a woman, but ever willing to subject each other to tiresome practical jokes. (Actually, the dreamy Amis is no prize herself, and vibrant comic actresses Lili Taylor and Cynthia Stevenson belong in a much funnier movie.) The type of sports-and-a-six-pack guys described in "Watch It" would never rent a movie like this, so look for interest among

(Continued on next page)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Light Bulb Longevity
1	1	110	PINOCCHIO	*** No. 1 *** Walt Disney Home Video 239	Animated	1940	G	24.99
2	35	35	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	6	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Unl. Dist. Corp. PBW0734	Anna Nicole Smith	1993	NR	15.95
4	7	6	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 323D1	William Shatner Leonard Nimoy	1991	PG	14.95
5	4	15	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Unl. Dist. Corp. PBW0729	Jessica Hahn	1993	NR	19.95
6	6	8	OSBORN'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.98
7	5	10	MCINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	15.98
8	9	20	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
9	12	12	BARNY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
10	8	64	101 Dalmatians	Walt Disney Home Video 1263	Animated	1961	G	24.98
11	12	7	PLAYBOY 1993 VIDEO PLAYMATE REVEAL	Playboy Home Video Unl. Dist. Corp. PBW0736	Various Artists	1993	NR	19.95
12	14	22	BLADE RUNNER, THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	29.99
13	16	7	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Unl. Dist. Corp. PBW0735	Various Artists	1993	NR	19.95
14	17	3	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
15	14	4	BARNY RHYMES WITH MOU GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
16	15	9	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A/Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
17	13	19	BARNY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
18	18	13	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.95
19	20	7	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Unl. Dist. Corp. PBW0737	Various Artists	1993	NR	19.95
20	19	18	GREEN JELLY: CEREAL KILLER	Zee Records BMG Video 11036	Green Jelly	1993	NR	16.98
21	22	5	VALLEY OF THE DOLLS	FoxVideo 1D47	Patty Duke Sharon Tate	1967	PG	19.98
22	14	19	ROCK WITH BARNY	The Lyons Group 98081	Various Artists	1993	NR	14.95
23	23	9	THE FREEDOM MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
24	25	85	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
25	21	21	BARNY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
26	5	6	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
27	29	15	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Unl. Dist. Corp. PBW0730	Various Artists	1993	NR	19.95
28	35	20	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	15.98
29	30	20	BARNY GOES TO SCHOOL	The Lyons Group 99061	Various Artists	1992	NR	14.95
30	RE-ENTRY		BEYOND THE MINO'S EYE	Miramir Images Inc. BMG Video 72333BDO-0-3	Jan Hammer	1992	NR	19.98
31	34	9	PENTHOUSE: SATIN & LACE II	Penthouse Video A/Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
32	27	9	PENTHOUSE: KAMA SUTRA	Penthouse Video A/Vision Entertainment 50686-3	Various Artists	1993	NR	19.98
33	36	15	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Unl. Dist. Corp. PBW0711	Various Artists	1993	NR	29.95
34	28	7	THE PREMIERE COLLECTION ENCORE	PolyGram Video 41040661533	Andrew Lloyd Webber	1993	NR	19.95
35	39	4	PETER, PAUL AND MONY, TOO	Warner Reprose Video 3-38339	Peter, Paul And Mary	1993	NR	14.98
36	31	21	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Unl. Dist. Corp. PBW0727	Various Artists	1993	NR	19.95
37	33	77	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.95
38	RE-ENTRY		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.95
39	RE-ENTRY		SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
40	RE-ENTRY		ARS OF STEEL WITH TAMILLEE WEBB	The Major Group TMG132	Tamillee Webb	1992	NR	9.99

■ MGA: gold card for sales of 50,000 units or \$1 million in sales at suggested retail. ■ RIAA: platinum card for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA: gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatricalty released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical video. ■ IFA: platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatricalty released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical video. © 1993, Billboard® Publications.

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Home Video

VOYAGER LOOKS TO REAP 'DAMAGE' SPOILS

(Continued from preceding page)

release a film of mine as a longer version instead of director's cut."

Malle's running commentary, on one of the disc's audio tracks, surveys the film's difficult production. "I was sick, and shooting for the first time in the U.K. is not a piece of cake," he recalls. "Jeremy Irons and Juliette Binoche gave me a hard time, for various reasons that had mostly to do with my physical weakness—the fact that I was not on top of it."

Later cuts, which presented a new problem. The aforementioned nine seconds became a source of contention between Malle and New Line Cinema. The MPAA decided that the footage was too violent to be shown to children, so Malle, the movie was too adult for American audiences and would take "Damage" from

an R to an NC-17 rating.

"When I saw the first cut, I liked what I saw, knowing that it was a disturbing, rather shocking piece of work," says Malle. "But I didn't expect this long and absurd charade about the American rating. I went all out against the MPAA board, being told by New Line that we would never cut, then finding out that I had to cut, contractually."

He adds that it was a "bad experience" and "bad publicity." "Press attention focused on the dispute, which led audiences to expect the movie to be an erotic romp, rather than a serious drama. Actually, notes Malle, the movie "is finally rather austere."

Looking back, he concludes, "If I

had to remake 'Damage,' I would do it very differently—different cast, different crew, different storytelling. Of course, I am very critical of my work and never satisfied. And I hate to repeat myself. Yet at its stands, 'Damage' is one of my best efforts as a director."

Voyager also has just released a \$124.95 special edition of "Bram Stoker's Dracula," featuring director Francis Ford Coppola on a commentary track, plus an extensive supplementary presentation. Due in September is a \$99.95 Criterion Collection release of "Robocop," with audio commentary by director Paul Verhoeven.

DUPLICATION/REPLICATION CONFERENCE

(Continued from page 53)

its pros and cons." Paramount will support CD-I, Klingsmith adds, adding that Philips is likely to improve the system.

PPV has proved a dicier issue. "Pay-per-view is one of the most overpromoted, underperforming delivery mediums ever," Klingsmith stated, but suggested that advances in video compression may improve things. The proposed tests "are going to make it possible for PPV to finally get a very fair shake at becoming a business," he noted. "Up until now it's been kind of a dismal failure. The advent of systems like [Time Warner's] Queens, N.Y.-based, 500-channel] Quantum is showing that buy rates can be better."

Even so, he noted, "toasters didn't disappear with the microwave, and the use of VCRs is not going to go quickly, like a fondue pot."

To cope with multiplying media options, "the home video industry has got to embrace newly created programs for its distribution outlets or face the same extinction as the dinosaurs," Klingsmith said. Suppliers, meanwhile, are facing a seller's market. "All delivery systems are going to need software."

According to Pfannkuch, "It's been a phenomenal year in new entertainment technologies, but old technology has responded and will

continue to." Pfannkuch foresees a new, improved VHS, known as W-VHS, better extended-play duplication, and in-cassette high-speed dubbing tied to direct distribution and lower prices. W-VHS should arrive in Japan "in a few months," he predicted.

"Old technology has shown great viability this year," Pfannkuch added. "Obviously it is aware that it is being threatened, but it has lots of life in it and can and will respond." Kelly took a look at the numbers, drawing from a consumer survey about PPV to be presented at the Video Software Dealers Assn. convention. One result: Respondents liked going to stores and browsing among rental cassettes, but hated returns. "Clearly PPV could have a cannibalistic effect there," Kelly said.

The best defense against PPV, he believes, are cassettes priced under \$10 and as low as \$7. That means lower manufacturing costs—and Kelly predicts duplicators, making heavy use of EP, will be able to turn out a two-hour VHS cassette for \$1.75. To duplicators who complain of a price squeeze, Kelly points to greater volume and a decrease in the cost of materials brought about by EP. "I would suggest to duplicators that this is not exactly a bad scenario."

Billboard®

FOR WEEK ENDING JULY 10, 1993

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE SALES REPORTS

WEEK THIS WEEK	WEEK LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Box Office Gross*
1	1	192	PINOCHIO® Walt Disney Home Video 239		1940	\$6.95
2	2	7	DISNEY'S SING-ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730		1953	\$2.95
3	3	35	BEAUTY AND THE BEAST Walt Disney Home Video 1325		1951	\$9.95
4	10	3	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 95031		1953	\$4.95
5	7	11	BARNEY'S BEST MARKERS The Lyons Group 95021		1953	\$4.95
6	4	19	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091		1952	\$4.95
7	5	19	BARNEY IN CONCERT The Lyons Group		1952	\$4.95
8	6	63	101 DALMATIANS Walt Disney Home Video 1263		1961	\$9.95
9	9	25	ROCK WITH BARNEY The Lyons Group 95025		1952	\$4.95
10	15	23	BARNEY GOES TO SCHOOL The Lyons Group 95061		1952	\$4.95
11	12	25	BARNEY'S BIRTHDAY The Lyons Group 95011		1952	\$4.95
12	8	17	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hendrade Pictures Corp./Hendrade Home Video 7140		1952	\$4.95
13	13	9	X-MEN: ENTER MAGNETO Saban Entertainment/20th Century Fox Home Video 4400866593		1953	\$9.95
14	11	133	THE JUNGLE BOOK Walt Disney Home Video 1122		1967	\$9.95
15	15	11	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 90229		1953	\$2.95
16	18	23	BARNEY'S THREE WISHES The Lyons Group		1952	\$4.95
17	17	15	BARNEY: CAMPFIRE SING-A-LONG The Lyons Group 95025		1952	\$4.95
18	19	9	PETER, PAUL & MOMMY TOO Warner Home Video 3-38139		1953	\$4.95
19	14	9	X-MEN: DEADLY REUNIONS Saban Entertainment/20th Century Fox Home Video 4400866613		1953	\$9.95
20	RE-ENTRY		DISNEY'S SING-ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908		1966	\$2.95
21	RE-ENTRY		BARNEY: A DAY AT THE BEACH The Lyons Group		1952	\$4.95
22	RE-ENTRY		THE RESCUERS Walt Disney Home Video 1399		1977	\$4.95
23	20	17	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video		1993	\$2.95
24	NEW	17	KID SONGS: PLAY-ALONG SONGS Warner Home Video 338353		1993	\$4.95
25	RE-ENTRY		CHARLOTTE'S WEB Hanna-Barbera Prod./Paramount Home Video 8059		1973	\$4.95

*R1A, G, and PG are for minimum \$125,000; R1B, R1C, and R1D are for minimum \$50,000; R1E, R1F, and R1G are for minimum \$25,000; R1H, R1I, and R1J are for minimum \$10,000; R1K, R1L, and R1M are for minimum \$5,000; R1N, R1O, and R1P are for minimum \$2,500; R1Q, R1R, and R1S are for minimum \$1,000; R1T, R1U, and R1V are for minimum \$500; R1W, R1X, and R1Y are for minimum \$250; R1Z, R1AA, and R1AB are for minimum \$100; R1AC, R1AD, and R1AE are for minimum \$50; R1AF, R1AG, and R1AH are for minimum \$25; R1AI, R1AJ, and R1AK are for minimum \$10; R1AL, R1AM, and R1AN are for minimum \$5; R1AO, R1AP, and R1AQ are for minimum \$2.50; R1AR, R1AS, and R1AT are for minimum \$1.00; R1AU, R1AV, and R1AW are for minimum \$0.50; R1AX, R1AY, and R1AZ are for minimum \$0.25; R1BA, R1BB, and R1BC are for minimum \$0.10; R1BD, R1BE, and R1BF are for minimum \$0.05; R1BG, R1BH, and R1BI are for minimum \$0.025; R1BJ, R1BK, and R1BL are for minimum \$0.0125; R1BM, R1BN, and R1BO are for minimum \$0.00625; 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A driving
force in the elite club
of video retailers,
Suncoast Motion
Picture Company
president Gary Ross fits
the "Man of the
Year" title to a tee.

Also inside:
What's making the
video sell-through
business see green.

GARY ROSS

BILLBOARD'S

VIDEO MAN OF THE YEAR



Ken Henley

Buena Vista Home Video
Congratulates
GARY ROSS
Video Man Of The Year



Suncoast Head Gary Ross Is On Target, Narrowing The Gap Between Video Rental And Sell-Through

by
Earl Paige



President of Suncoast Motion Picture Co., Gary Ross earns Billboard's Video Man of the Year award for a number of reasons, not the least of which is that the chain of stores he heads has set a new pace.

Then there's the sell-through video business in general—a whole industry that's flourishing because of visionaries like Ross, who stuck his neck out when no one else was thinking stores could make it without rental as a base.

The award is most appropriate due to the service Ross performs for the whole industry. He has been appointed as a director of Video Software Dealers Assn., the trade group now forging a renewed direction through the devotion and tireless efforts of people like Gary Ross. Gary Ross got his start in a training

manager," says Ross, recalling that he served in San Francisco and then New York as a regional manager, "and I helped open up the New York stores." He was promoted back to San Francisco as VP stores and in 1982 became executive VP of store operations at the Gap under Jack Engster, now Muscudina's top executive—who had arrived from the Gap in 1980.

Rising steadily at Muscudina, Ross was first senior VP, planning and administration, then senior VP, marketing and merchandising. He was appointed to executive VP, marketing and merchandising, in 1988, and in 1990 he was picked to helm the fledgling Suncoast operation.

Refusing to take sole credit for Suncoast's success, Ross says that Suncoast has a leadership team comprised of Peter Bouch, VP video merchandise; Chris Johansen, national buyer, trend; and Frank Vinopal, senior VP, operations.

When Billboard recently caught up with Ross, the glow was still on regarding figures that show Suncoast going from \$284 per square foot to \$316—a jump of 11.2 percent, with video overall growing steadily as a portion of revenues (\$236.5 million in 1992, or 23.2 percent versus 21.2 a year earlier and 18.6 percent in 1990).

Responsible for what is now a sizable chunk of Muscudina's total 1,135



"Our site-location strategy is to go into major shopping centers, depending on how good the location in the mall is," says Ross. "We'll do a deal in any state if the mall is right for us."

About 75 percent of Suncoast merchandise is movies. The rest includes almost everything Hollywood has to offer—from T-shirts and other apparel items to blank tape and video games, posters, dolls, postcards, mugs, all kinds of gift items and memorabilia.

"The biggest change is the growth of the number of titles below \$20," notes Ross. "We originally went into business hawking we had thousands of titles below \$40. Now I can say there are 6,000 to 7,000 below \$20. So it's been a remarkable addition of titles, a really big mix or assortment. The lowered price point makes it more affordable for the customer. And there's a widening of demographics—an even balance of male and female. There is a growing cadre of collectors who are interested in special movies, special how-to videos, and have specific times to watch a movie versus the impulse decision to run out and rent."

All the same, Ross says that Suncoast customers do rent movies. "The majority definitely rent. The two businesses tend to work together more than they work apart. We have the same customers."

Any number of factors add up to why Suncoast is finally taking off. Some observers point to not only Ross' background but that of his

mentor, Jack Engster, chairman/CEO. Both are from the Gap, and Ross suggests some of the reasons that clarity is so often leading the highly competitive apparel business.

"They do a phenomenal job of changing their merchandising with a varying and intelligent taste level and a very good knowledge of value for their customer base," he says. "They've really got it down pat. They change their whole color package and merchandising every eight weeks. I think presentation has a lot to do with it. Their table merchandising is especially effective. It properly presents the merchandise in a very tasteful manner at a very good value."

As for Suncoast, "We try to romance the product," Ross says, "and that takes a lot of work on the part of our merchandising staff. It requires special skills, not only for the store manager, but the people at Suncoast headquarters. Promotion has a lot to do with it."

Increasingly, Suncoast is gaining stature within Hollywood, as sell-through continues to grow. "The studios have a great attitude for the most part," says Ross. "All the studios have a growing amount of sell-through, although it's erratic because you have a hit line year and not the next. All the studios have a positive feeling about selling product whether it's been through the rental rack or a triple-A product" that is released as sell-through to begin with.

Such AAA titles as "Batman Returns" demonstrate the massive appeal of video, Ross believes. "The theatrical volume is so huge, the repeatability so heavy, and the intent to purchase so strong, that those are the logical titles to come direct to sell-through. They benefit the whole industry because the retailers buy them, too, at the lower prices; they get a break, too."

But titles that have been on rental shelves "are really our livelihood, our mainstay at Suncoast," Ross says. "We're very pleased to have that product, to promote it the second time around. We do that by making the movie important in a very, with promotion, intense merchandising and special techniques."

Suncoast's brain trust looks at movies grossing under \$100 million

at the box office as yet another potential winner on the store shelf. "Though I might say that the 'Sister Acts' and the 'Beethovens'—the movies grossing below \$100 million—fit in a little different category," says Ross. "I see more promise to do these on a direct sell-through basis in the future because we have a bigger and ever expanding market. More people are interested in buying



We all know what a great retailer Gary is. But he's much more. As a VSDA board member, Gary is always making positive contributions and is consistently involved and knowledgeable in all of the issues. He's a tremendous asset to the industry. If ever there was one.

—Don Rosenberg, Executive VP, VSDA



movies rather than just renting. Therefore, lower-grossing movies down the road can qualify for direct to sell-through. That window of revenue opportunity is all the more there for a lot of these PG-13s to make a nice profit for the studios and the retailers."

Of course, the animated movie is here to stay in a big way, says Ross. "Disney has built this great franchise. These movies are different. Even though 'Aladdin' is a tremendous hit at the box office, the 'Aladdin' videos fill a different niche. They are available to mothers who want material for their children, for electronic baby-sitting purposes and education and entertainment. There's no question that an animated can do \$15 million to \$20 million at the box office and still be a very big success in sell-through. That's been proven time and time again," Ross maintains.

Today Ross is bullish about Suncoast, and he doesn't flinch when the topic comes up of how the once controversially regarded chain might have had the plug pulled. "The Galf

Continued on page V-4

Gary has been a real pioneer in the video industry. In most cases, pioneers end up with arrows in their backs. In this case, he's being honored as he rightly should be. Congratulations, Billboard, for making such a great choice. Gary is a terrific guy and deserves it. Gary has worked for me in three companies, and this time he must have really gotten it right to achieve this kind of honor.

—Jack Engster, Chairman and CEO, Muscudina Group



program for Target Stores in suburban Minneapolis. At Target, he worked at a number of jobs and was relocated to Denver (he had earned a degree in finance at the University of Denver), where he was district operations personnel manager for Target. From Target, Ross went to the Gap Stores, and much of his strong background in retail and operations was gained in the 10 years he spent with that company before he arrived at Muscudina in September 1984.

"I went to the Gap Stores as a district

Gary Ross? I didn't even know he was in the video business. In all seriousness, congratulations, Gary. You're a great guy and a great video man."

—John Berry, Executive VP, The Distribution



stores (the count at fiscal year-end), Ross says Suncoast is at 269 and is expected to hit 300 by the end of the fiscal year 1993. All Suncoast's expansion will be in the U.S. despite Muscudina now expanding in Europe.

Video Man of the Year

Continued from page V-3

War was a big downfall to our business—and probably others—because people spent their time watching CNN television,” he says. “During that time and during the tough economic times surrounding it, they were several of us who thought maybe this was not the best business. We got through it. We went on from there. Fortunately, in 1992 we had 12 theatrical releases direct to video-through. This year could be a little tough.

All the same, Suncoast is not likely to change a lot, says Ross. “We will

The minute you walk into a Suncoast store, it's clear that it was put together by someone who understands retailing and appreciates movies. Out here where the movies are made, Gary, we in turn appreciate your leadership and value your friendship. All the best to Billboard's Man of the Year.

—Warren Lebarbach, President, Warner Home Video

continue with the current format. We're reasonably pleased, even though we are not yet at the desired level of profitability and volume, we

are making progress. We see the continuation of the business in double-digit rates compared to other entertainment businesses. It's one of the fastest growing, compared to theatrical, rental, video games. We like to look at the Paul Kagan 10 to 12 per-

Gary Ross has been a pioneer and has helped make Musicland Group very important in the video business. Over the years, we've had some of the longest and worst service dinners in Las Vegas. They were only tolerable because of the fun of being with Gary and other Musicland people.

—Bill MacKenzie, President, Disney Home Video

cent growth projections compared to music or books. But we still need to refine our approach. We would like to have a better bottom line.”

With all the excitement of Suncoast going for him, it's a wonder how Ross can find time to do anything else—but he does, handily. “I'm on two boards [Video Software Dealers Assn. and Minnesota Film Board], but Suncoast comes first. Then there's my overall role in helping the management of Musicland

Continued on page V-5

Consumers Are Sold On Sell-Through

Lower Prices, Higher VCR Use, Less Time, More Titles

Contribute To Growth

by Jim McCullaugh

This is Part 1 of a two-part overview of the home video sell-through business.

To put the sell-through home video market in some perspective, consider the following:

In June 1992, Billy Ray Cyrus' monster No. 1 “Some Gave All” album was released. It went on to sell about 4.8 million copies, generating about \$65 million in retail value. In October of the same year, Rush Limbaugh's No. 1 best-selling book, *The Way Things Ought To Be*, was published. It sold about 2.1 million—to the tune of about \$52 million in retail value.

Big numbers for home entertainment software product, right? Not! Walt Disney Home Video released “Beauty And The Beast” in October 1992. It sold a record 20

million copies, ringing up a staggering \$500 million in retail sales. In fact, the “Beauty And The Beast” video outsold the top five albums of the year combined—including

Cyrus', as well as LPs by Garth Brooks, Nirvana, Whitney Houston and Pearl Jam.

This fall Disney will release “Aladdin,” a title that could become the first 30 million unit videocassette—and deliver a \$600 million payday to the studio!

When it comes to mega-selling, direct-to-sell-through home video titles, the videocassette medium can often leave its audio, book and toy counterparts confined in the dust.

Other fast facts: Theatrical box

office in North America generates about \$5 billion. The record industry generates annual sales of \$9 billion. Total dollars spent for home video? Try a whopping \$17 billion. Of that, \$11.2 billion comes from rental and \$5.8 billion from the sell-through market, according to New York research firm Alexander & Associates.

That compares to 1991's total of \$14.8 billion, with rental accounting for \$10.2 billion, and sell-through generating \$4.6 billion. Notice the solid sell-through increase.

And this year? According to Amy Innerfield, sell-through analyst for Alexander &

Continued on page V-4

MAXELL SALUTES SUNCOAST'S GARY ROSS, BILLBOARD'S VIDEO MAN OF THE YEAR.

maxell.
TAKE YOUR MUSIC
TO THE MAX.



(Continued from page V-4)

Corp.," says Ross.

Given that VSDA has a heritage of smaller, even so-called "mom-and-pop" store ownership, Ross acknowledges he was somewhat apprehensive about joining the board. "I thought about being this big company among mainly video rentalers, who may have looked upon a big company with a frown, but I found that not to be the case at all. We have a mix of big, medium and small firms. Everyone's issues can be laid on the table, and anyone can com-

There is no more deserving honoree than Gary Ross—until next year. On a serious note, however, Gary is the obvious choice for the Man of the Year, and Columbia Tristar Home Video extends to him our heartfelt congratulations.

—Paul Culbert, Executive VP, Columbia TriStar Home Video

ment in a logical, thoughtful and intelligent way. We can come up with very solid proposals and decisions relative to the whole business. What is good for one group of retailers may not be good for another. We may want to put together a rental promotion, cross-merchandise it with Pizza Hut, as we did in a test. That may benefit just the renters and that's just fine, because we have a good representation on the board. People are very benevolent."

As for VSDA, Ross has some strong views. "What we've got to do is add value for our members. I don't think they should join just to be a member; it should add value for them. We need to go full force ahead on a couple of projects. We should represent our members in marketing. We need to go ahead on our public relations to offset the negative press we get on direct transmission. There are always judiciary issues that we have to defend.

"Our three top issues are marketing, development of our public relations program and development of our members. We would like to see more video retailers in VSDA, so we can all benefit."

Ross is expansive and passionate about the bashing video retail gets with all the talk about electronic delivery these days. "New things catch the public eye," he says. "These are high-tech kinds of proposals, by high-tech MBAs. It's picked up for two reasons: one, they're part of a big corporation with a lot of money—a lot of clout—and, two, they sound very good. One could adopt these assumptions very easily, but I think they have overblown the potential for this direct transmission to consumers."

"Certainly, there's a business there. But I just can't believe that it means more than a few percentage points based on past kinds of business—catalogs, clubs, even the *Personics* test with music. Look at pay-per-view. Over the years, it still hasn't paid off for that piece of the industry. I think you're going to have a tough time teaching consumers that they're going to leave the retail store for this direct transmission."

COLUMBIA TRISTAR HOME VIDEO

CONGRATULATES

GARY ROSS

VIDEO PERSON OF THE YEAR

SALUTE!



COLUMBIA PICTURES AND CASTLE ROCK ENTERTAINMENT PRESENTS ROB REINER FILMS A DAVID BROWN PRODUCTION TOM CRUISE JACK NICHOLSON DENZEL WASHINGTON "A FINE GOOD MAN" KEVIN SPACEY
AND KATHLEEN SUTHERLAND IN ASSOCIATION WITH MARC SHALMAN PRODUCED BY ROBERT RICHARDSON, A.S.C. WRITTEN BY WILLIAM GILMORE AND RACHEL PFEFFER DIRECTED BY STEVE NICOLAIDES AND JEFFREY SCOTT COSTUME DESIGNER LARSEN STOKES

DAVID BROWN, ROB REINER AND ANDREW SCHEINMAN
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*Congratulations
Gary Ross -
from all your
friends at
Cabin Fever.*



■ Sell-Through

Continued from page V-4

Associates, consumers had already purchased a staggering 156.8 million pre-recorded cassettes between January 1 and mid-May 1993, at an average price of \$14.65. That translates into \$2,297,000 at the cash register.

For the same period in 1992, at an average price of \$15.35, consumers bought 131.4 million tapes, representing some \$2,017,000 in retail sales.

Another perspective: Consumers have already purchased more tapes at sell-through in 1993 than they did for the entire year of 1988.

The rental side of the business may be somewhat flat, but sell-through is growing annually at about 20 percent and shows no sign of slowing down. Factors contributing to the continued growth of sell-through, according to a cross-section of home video executives, include:

- a healthy share of blockbuster direct-to-sell-through titles each year, which create traffic for multiple tape purchases;

- increasing marketing savvy on the part of software suppliers;

- the decrease in average unit price of pre-recorded cassettes;

- more reprinted catalog titles;

- the explosion of the gift-set, boxed-set and collector's edition phenomenon;

- the fourth-quarter gift-giving trend;

- the expanding role of the sell-through-only chain, such as Suncoast Motion Pictures;

- a steady increase in family-orient-

ed product;

ever widening distribution into mass merchants, grocery stores, drug chains and non-traditional outlets;

steady growth of VCR households;

and more sophisticated marketing by special-interest suppliers.

More For Less

"The average price of sell-through tapes has been coming down dramatically every year," says Innerfield. "You can buy a tape now for \$15. Just a few years ago, you couldn't do that. The price of children's product is now ranging from \$3.99 on up.

"There's such a wide variety in the prices now that it brings a lot more people into the mix. Home video has become a lot more affordable."

The number of VCR households, she adds, continues to swell, "even though the year-to-year growth is not that large anymore. But, recently, VCR penetration reached 80 percent of all U.S. households. VCR penetration was only 51 percent in 1987."

Innerfield further dramatizes the psychological impact home video has had on the general public. "Slowly, over the years," she observes, "consumers have been more accepting of the fact that you can buy videos. It's not a foreign thing to them."

Widening distribution has also been a key factor, she stresses. "[Home video] is in almost every place you turn. You can go to your

gas station now for tapes."

The number of major, direct-to-sell-through titles each year is also creating a strong "locomotive" effect, which results in multiple purchases.

Moreover, she observes, "studios are much more open to going direct-to-sell-through and are really looking at it much more on a title-by-title basis.

"It's not so much of a formula anymore, where a film that is over \$100 million at the box office automatically goes sell-through," she says. "Look at what happened with 'Beethoven' last year. That opened everyone's eyes. That was a title that did about \$50 million at the box office but sold 3.1 million units in the cassette market. That turned people's heads."

Agreeing with Innerfield about being more open to direct-to-sell-through on theatrical titles is George Feltenstein, senior VP of marketing and sales for MGM/UA Home Video. "Rental versus sell-through is still on a title-by-title basis," he says. "But we have a PG film coming out theatrically in August called 'Meteor Man,' with Robert Townsend. It's aimed at family audiences and deals realistically with problems in the ghetto, such as drugs and violence. But it's done in a way that's appropriate. The theme is to stay away from those kinds of things."

"If that picture makes a tremendous splash at the box office, we will have a family-oriented motion pic-

Continued on page V-8

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ture with a PG rating," he continues. "What happens if it does only \$50 million instead of \$150 million? We still might consider going sell-through. Certainly, we would be more open to that. It also has a potentially big soundtrack. Box office isn't everything anymore. The kids have to want to own it."

From his perspective, Feltenstein says he thinks sell-through growth also stems from the fact that the industry, as well as his company, has "become more aggressive at the \$14.95 price point. We still believe very firmly that the price point for certain classics and blockbusters should be \$19.98. But there is a widening window of opportunity at the \$14.95 level, especially considering the wealth and breadth of our 5,000-title library. We plan on putting out some of our biggest titles to date at that price point. And we may open up the doors more beyond that."

The MGM/UA executive also agrees that widening distribution into supermarkets, mass merchants, price clubs and drug chains is having a definite positive impact. "America has woken up to the fact that you should build a library of videos the way you build a library of books or CDs," he states.

Having become a leader in the collector's edition/gift set/boxed set area, MGM/UA's Feltenstein says that market is also growing—"provided the product itself is strong. You can't just take any three titles because of a similar star and put them together in a gift set. Our gift sets are carefully put together and thought out. If you do it right, the consumer will respond."

Technological Challenges

The generally upbeat and rosy predictions about the continued growth of sell-through, according to observers, also comes despite all the media hype about pay-per-view, video-on-demand and other newer technologies, which some industry observers contend will ultimately crowd out home video.

"Anyone expecting PPV or some of the newer technologies to wipe out video stores has a long time to wait, if it ever happens," states David Bishop, senior VP/CM of LIVE Home Video. "Certainly, the new competing delivery systems will challenge home video as we know it. But what is more likely to happen is an expansion of the business. The pie will be carved up a little bit differently. But we don't expect it to be dramatic."

"What's likely to result from this newer competition," he continues, "is that consumers will have a better shopping experience at the store level. Stores will feel the pressure to enliven both sale and rental."

Bishop further points out that the "timing" of video on demand is expected around 1994. "And any significant penetration cannot be expected until 1998," he adds. "But what everyone fails to see is that home video won't stand dormant. Home video will go through its own changes and evolution."

While PPV has an attractive convenience factor, will that be enough to change human behavior? Says Bishop, "My guess is that it won't. You can't downplay the whole shopping experience, which in the last

Continued on page V-10

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decade has become more than just a means to get goods. It continues to be more of a leisure-time activity and will become more so.

"PPV won't knock out home video as a new entertainment channel," concludes Bishop. "Does it present new challenges for the video retailer? Absolutely."

Ron Castell, senior VP of programming, Blockbuster Entertainment Corp., also downplays the "threat" of PPV and the newer video-on-demand technologies. "We don't really see any battle," he says.

"What we really have heard is the clatter of word processors in public relations offices. There has been a lot of posturing—but not a lot of money—coming in for these services."

"The key point is that video retailers are used to competing. We've always had competition. Sure, things will change in our business, but retailers will change with it. By the time all this new technology rolls around—if it ever does—retailers will have new stores and new customers, more selection, more cash flow and more marketing."

Family Fare

On the eve of the VSDA convention (July 11-14 in Las Vegas), only a handful of major direct-to-sell-through titles were announced. Among the fall headlines are Disney's "Aladdin," "Homeward Bound" and "The Muppet Christmas Carol," FoxVideo's "Home Alone 2: Lost In New York" and New Line Home Video's "Teenage Mutant Ninja Turtles III: Lost In Time."

That's in sharp contrast to the last holiday season, when 13 major sell-through titles were in the mix.

But with a number of summer's theatrical films having already rolled out, video retailers are anticipating the possible addition of at least several more titles for fourth-quarter sell-through. The reason? More direct-to-sell-through titles in the fourth quarter are critical to the continued surge of the home video sell-through business. Studios recognize this phenomenon, say retailers, and are cognizant of both sell-through and rental benefits.

And the more diverse the title offering, the more store traffic is created and the more multiple purchases are generated, according to retailers.

Last fall was a watershed period in sell-through, according to many in the trade, when a record number of 13 major direct-to-sell-through titles were available. Among them were "Wayne's World," "Hook," "Beethoven," "Beauty And The Beast," "Sister Act" and "Batman Returns."

The good news for home video retailers this year is that Hollywood has now mixed its summer theatrical release schedule with many more family-oriented, animated and PG-13 pictures than usual, according to film analysts.

Even upcoming big-screen action/adventure films such as "Last Action Hero," starring Arnold Schwarzenegger, have had their violence and language toned down in an effort to win a wider PG-13 rating. That film is pegged by many as a strong fall sell-through candidate.

Even a modest direct-to-sell-through title can now move several million units on the low end, according to retailers.

Continued on page V-12

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More sell-through titles also provide a major boost to the rental side of the business—supplying dealers with low-cost, in-demand rental inventory.

"The prospect of a small group of sell-through titles [this fall] is an ugly scene, as far as I am concerned," says John Thrasher, video merchandise buyer for the Sacramento-based Tower Video chain. "Last fall demonstrated there

was a market that could absorb many diverse [sell-through] titles. It was an incredible stimulation for the business and really drove customers into stores. The impact was enormous. And the theatrical success of those films translated well into home video success."

Thinking long-term, the studios "are also looking more and more at every conceivable marketplace where people shop [for sell-

through]," continues Thrasher. "With a G or PG-13, the studios can get better placement in a K mart, Target or Wal-Mart. With a hard R rating, you tend to exclude those kinds of retailers."

"It's no secret that films like 'Lethal Weapon 2' and 'Total Recall,' which were released direct-to-sell-through, were hurt a few years back because of the R rating. Those outlets just don't get behind an R-rated picture the way they do a G or PG-13 movie."

A G or PG-13 rating also attracts potential promotional partners a lot quicker for both theatrical and

one-third more units than an R-rated sell-through title.

Another dynamic fueling speculation of more fall sell-through titles is the fact that a film no longer has to do near \$100 million in box office receipts to seriously contend for home video sell-through status. Last year, for example, MCA/Universal Pictures Video set a sell-through precedent by releasing "Beethoven" directly to video at \$24.95, a film that grossed less than \$50 million domestically. That title started many in the home video industry with its success, selling upwards of 3.1 million units.

Video released the relatively lesser-known animated children's title "Little Nemo: Adventures In Slumberland" to the sell-through market. The title has racked up very respectable unit sales of 1.2 million. "We were pleasantly surprised at how well both 'Beethoven' and 'Little Nemo' did," says Thrasher.

The Bottom Line

Sell-through also creates a potentially greater upside for a studio's bottom line. A rental title priced at \$64 wholesale can return \$32 million to the studio if it can sell 500,000 units—considered a tough number in today's

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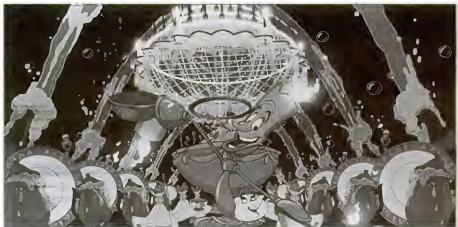
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Disney's "Mulan" is expected to break the sell-through record this year.



The current record-holder is Disney's "Beauty And The Beast."

home video sell-through campaigns, notes Thrasher. "There's a much broader audience for G or PG-13 sell-through than R-rated sell-through," according to Innerfield of Alexander & Associates. "You see a lot of video gift giving in the fourth quarter. It's the grandmother, aunt and uncle factor. They won't buy R-rated films as gifts."

Typically, she notes, mass merchandisers and price clubs—now powerhouse forces in sell-through—move approximately 40 to 50 percent of sell-through units. "That was certainly true during the fourth quarter of last year," she says. And, she adds, a G or PG-13 rated sell-through title will see approximately

While lacking blockbuster box office numbers, however, it had other key sell-through ingredients—wide kid appeal, comedy and repeatability.

In a similar vein, New Line Home Video just announced the July 14 sell-through release of "Teenage Mutant Ninja Turtles III: Lost In Time." Box office to date: \$40 million.

Disney is also dropping in the recent "Homeward Bound: The Incredible Journey," a live-action film about the adventures of two dogs and a cat, direct to sell-through on Aug. 13. Its box office is \$40 million.

Earlier this year, Hemdale Home

rental market. But a sell-through title, priced at \$15 wholesale, can create a \$45 million payday to the studio if it can sell 3 million units.

Among the films opening this summer that could seriously vie for sell-through coattention this fall are "Hot Shots: Part Deux," a sequel to a successful comedy; the animated "Happy Ever After"; "Billfinger," a Sly Stallone action film that took in \$20 million its first weekend; "Super Mario Brothers," based on the Nintendo game characters; "Jurassic Park," director Steven Spielberg's interpretation of the Michael Crichton best-selling novel about genetically engineered dinosaurs running amok; and Schwarzenegger's "Last Action

Hero."

There's also the animated "Once Upon A Forest" from 20th Century Fox; "Dennis The Menace," a live-action film based on the classic character; "Free Willy," a youth/family appeal film about a whale; the comedic "Coneheads," based on the "Saturday Night Live" characters; "Tom & Jerry: The Movie," based on the popular cartoon characters; "The Secret Garden," another live-action rendition of a family classic; and Mel Brooks' parody "Robin Hood: Men In Tights."

ed "My Neighbor Tortoro," which is now playing in theaters. Spring releases such as "The Sandlot," "Cop And A Half," "Adventures Of Huck Finn" and "Loaded Weapon 1" also could be possible fall sell-through candidates, according to Thrasher.

"I'm fully expecting both 'Last Action Hero' and 'Jurassic Park' to be in the fall sell-through lineup," he says. "Ever since the original 'Home Alone,' Hollywood has been keenly aware of how big the family audience is," says Martin Grove, film

dy ever. It had an enormous run because of that. Hollywood really sat up and took notice."

Both "Home Alone" and "Home Alone 2: Lost In New York" went directly to home video sell-through. The former has sold in excess of 10 million units, while the latter is set to bow this summer (July 27).

Even if lots more direct-to-sell-through titles don't materialize for retailers, however, "that's a positive, too," according to Andrew Kairsey, senior VP of marketing for MCA/Universal Home Video.

log. Certainly, retailers of all types are devoting a lot more square footage to catalog. You're also seeing a lot more original sell-through product, like our 'Little Engine That

Could' premiere on home video. That's helping to fuel sell-through as well." ■

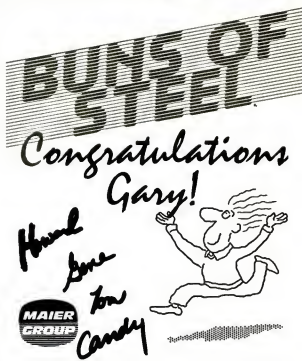
run 2 of the sell-through story will be in next week's VSDA special section.

The rental side of the business may be somewhat flat, but sell-through is growing annually at about 20 percent and shows no sign of slowing down.

Disney also plans to re-release the classic "Snow White" theatrically this month. Disney insiders, however, doubt it will make a home video appearance this year.

Another contender is the analyst and columnist for The Hollywood Reporter. "Certainly, there were family films before 'Home Alone.' But that film became the third-highest-grossing film of all time and the biggest-grossing come-

"That's going to open up a great opportunity for catalog sales during the third and fourth quarters," he says. "That business is very solid. When you have less in the way of new releases, retailers will search out cata-





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FROM YOUR FRIENDS AT PARAMOUNT HOME VIDEO

CD CONFIGURATION GAINS IN R&B

(Continued from page 8)

ration swing: "Intro is almost a 60-40 split, cassette-to-CDs, LeVert, which sells to a slightly older crowd as well as [younger buyers], is maybe a 58-42 split. Two years ago it was closer to 70-30 split across the board [for R&B]."

SEEKING THE PERFECT MIX

Jeff Brody, senior VP of sales, Mercury Records, says the changing marketplace is making it more difficult to project the configuration mix. "Some of the uncertainty is due to the increasing CD penetration, but another aspect is sometimes you just don't know how much crossover any particular act might have."

Corey Robbins, president of independent Profile Records, recently had to deal with a situation where CD copies of Run-DMC's "Down With The King" were sold out at retail stores, while cassettes languished on the shelves. "We were a bit surprised by the Run-DMC album," says Robbins. "It's the highest CD ratio I've ever seen for a Profile act. I don't remember seeing anyone else in the [rap] industry sell like that."

On the other hand, Steve Knutsen, VP, sales and marketing, for Tommy Boy, says, "In some instances I might anticipate [demand for] the CD a little bit heavier than I should."

According to Robbins, Profile art-

ist DJ Quik, whose debut, "Quik Is The Name," is certified platinum and second album, "Way 2 Fonky," is certified gold, sells at a 9-1 cassette-to-CD ratio. N2Depe, a white rap group, sells 21 cassette-to-CD. "I notice a change in configuration on only certain albums—the ones that appeal to wider audiences. But overall, I don't think they've changed too much over the last two years."

Kirk Bonin, senior director of national sales and marketing, Arista Records, also sees the switch to CD as a slow process on the R&B side. He cites Atlanta-based TLC as an example. "TLC's debut, 'Ooooooh ... On The TLC Tip,' is double platinum. The ratio there is 64-36, cassette-to-CD. When we shipped it, it was 65% cassette and 35% CD—and at that time, I'm confident in saying, it was strictly R&B sales. A month later the mix was 65-34. A year after that 65-35. So even though it crossed over, the configuration is still essentially the same. There's still not that heavy a CD configuration at R&B retail."

He says Jennifer Holiday, a more traditional R&B act, was shipped 58% cassette and 42% CD. A year later her album is selling at 61% cassette and 37% CD. The soundtrack to "Boomerang," which crossed over, is selling at 53% cassette and 47% CD. Dionne Warwick is 59% cassette and 41% CD. "But it could

be debated how much of Ms. Warwick's audience is urban," says Bonin.

But PGD's Corbin has a different view. "We are seeing a bigger increase in CD sales with the black consumer than with the white consumer. Stores have been very aggressive about selling hardware to their customers in order to get them to buy the software." He says he knows of some stores that have purchased CD players and sold them to their customers at cost, just to get them into the CD business. "There's also

the fact that with vinyl less available, particularly the older black consumers, they are forced to go for CDs."

Corbin says he usually ships R&B releases at a 55-45 cassette-to-CD ratio—as with the new Tommy Boy-Tone! album. "And Professor X—this is a real urban record—goes like this: LP is 55, CD about 44%, and the balance cassette," he says.

Tommy Boy's Knutsen notes, "With some of these records, the cassettes will die off, and if it's going to be catalog, it will be practical-

ly all CD."

One label executive worries that the account base is prematurely burying the cassette. "Some of the accounts are trying to create a self-fulfilling prophecy. It's kind of stupid to put a kink into the cassette with CD [market share] at only 49%."

Adds Tommy Boy's Silverman, "On disappointed by the cassette sales, but I think the retailers are trying to speed up the demise of the cassette. Then they overbuy on the CD and we get more returns."

MARKETING GROUPS TARGET ELUSIVE AUDIENCE

(Continued from page 2)

Target Music president Bette Hisinger says, "I was going to these places and finding that people were discovering music this way. And since radio doesn't address everyone's needs, we can broaden an artist's existing base and attract a new audience, which is ignored by conventional music marketing."

Target Music specializes in acts that appeal to upper demographics, and has worked albums by Natalie Cole, Jon Secada, Linda Ronstadt, Bonnie Raitt, Paul Simon, Aaron Neville, Pat Metheny, Joe Sample, P.M. Dawn, Sade, and Vanessa Williams, along with soundtracks from "The Bodyguard" and "What's Love Got To Do With It."

Target Music's clients provide feedback on the music and demographic information on their clientele, which Target then passes on to the labels. Target representatives would not reveal how such information is obtained.

"What's most important is that these outlets have been cultivated and trained to play music and inform the consumer or client about what they're listening to," says Hisinger.

Target Music works each release for approximately one month in conjunction with the label's marketing campaign.

"In the same way that labels use independent [promoters] and publi-

cists, we're used when it's necessary," Hisinger says.

Dan Beck, Epic Records' VP/product development, used Target Music's services for the new album "Love Deluxe."

Says Beck, "We're always looking for extra ways of reaching that elusive adult audience. Labels can and often do it in-house, but [Target Music] offered us a tracking service with the mailing. Her company has personal relationships with many of these nontraditional in-store play outlets."

Beck says two reasons to use an outside marketing firm to work a record are increased volume of new product and the splintering of the music-buying audience.

While Target Music exposes new music to upscale, trendy establishments, ESP goes for the concert crowd.

The company calls its product "Right Between The Acts." The 17-minute tape contains three to four tracks and is played between sets at clubs and restaurants. Acts featured on the tape include Mary's Danish, the Jerky Boys, 10 Inch Men, and Plotsman & Jetman.

ESP's program has yet to have significant exposure; it made its debut June 19 during a show headlined by Pride & Glory at the Country Club in Reseda, Calif.

Saxon is talking with labels about placing the tape on a national tour.

"I got the idea at an Aerosmith and Skid Row show," says Saxon. "They were playing great music between the bands, but no one knew who it was. Our show features a few new songs and information about the acts."

On the band, the song and album titles, the label, and other information about the band is announced before and after each song is played.

Occasionally, a local retailer is mentioned on the tape, and Saxon distributes sales fliers at the concerts. In return, the retail outlet puts up a display with information about the show and the albums being promoted, which are priced at a discount.

The headlining act has the final say on what artists appear on the tape, Saxon says. "I also give a percentage of the revenues from the labels to the headlining artist as an added incentive," says Saxon.

Alan Grunblatt, Relativity's VP of marketing and promotion, is excited about the concept. "It's a great idea," he says. "We haven't done it yet, but we've committed that we will do it. It's a perfect way to reach your target market. The big thing is to get those people who hear the music."

ERG's Terri Santisi Honored By Nat'l Kidney Foundation



Terri Santisi socializes with, from left, Bob Flax, executive VP, EMI Music Publishing Worldwide; Charles Koppelman, chairman/CEO, EMI Records Group North America; and Daniel Glass, president/CEO, ERG.



Santisi, center, compliments Capitol Records artist Phil Perry, left, and EMI/ERG artist Wendy Moten on their duet at the fund-raising gala.



Terri Santisi, executive VP/GM of EMI Records Group North America, was named "Woman of the Year" at the annual fund-raising gala of the National Kidney Foundation of New York/Jersey. This event was held June 10 at the New York Hilton and raised more than \$500,000, making it the most successful annual dinner ever held by any National Kidney Foundation affiliate. Santisi is shown earlier in the day as she, along with Wendy and Camille Wilson of Wilson Phillips, visits young patients at the Babes Hospital at Columbia-Presbyterian Hospital. Pictured in back row, from left, are Dr. Martin A. Nash, M.D., director, Section of Pediatric Nephrology; Mickey Shapiro, manager of Wendy and Camille Wilson; Camille Wilson; Santisi; Wendy Wilson; and Murray Brower, associate executive director, National Kidney Foundation of New York/Jersey. Pictured in front row, from left, are kidney patients Biagio Varone, Monica Ramon, and Annette Jimenez.



After performing the national anthem, members of SBI/ERG band Riff congratulated Santisi on her honor. Pictured, from left, are Michael Best, Kenny Kelly, Santisi, Dwayne Jones, Anthony Fuller, and Steven Capers Jr.

new releases

EDITED BY LARRY FLICK

P O P

► **RUN-DMC: Oh, Whatcha Gonna Do** (3:06)
PRODUCERS: The Bomb Squad
WRITERS: Run, D.M.C., Marlon H. Shickles, G. Run
PUB.: GHEP, Putabros, Inc./RCA Group Music/Sony Music

Track 7: 4:00 (parent)
 The second single from Run-DMC's "Raising Hell," "Oh, Whatcha Gonna Do" is a pop and funk production that's dance-frenzy track, but the grungy influence of Cypress Hill is in full effect. The song is a follow predecessor "Down With the King" to pop-radio prominence, and is likely to hit in urban and college markets.

► **MAJORNA: Rain** (3:46)
PRODUCERS: Madonna, Jay Peterson
WRITERS: Madonna, S. Peterson
PUB.: Sire, Warner Bros.
Track 1: 3:46 (parent)

A gorgeous, romantic moment from M's sorely underappreciated "Erotica" opens. A slow and seductive rhythm here surrounded by cascading, sparkling strings inspires a sweet and charming vocal. Though not as lyrically daring as the previous "Bad Girl," this is a wonderful combination of the memorable tale that deserves as much attention (and airplay) as it can garner.

► **FAT BENTON: Sensuality** (3:38)
PRODUCERS: David Byrne, Neil Young
WRITERS: N. Young, P. Young
PUB.: Warner Bros. Music/Capitol, ACAP
Track 1: 3:38 (parent)

After waiting his way back into album-rock stardom, the former "Everybody's Talking" La Bonté is primed and ready to take on 40 pop/funk with this strutting midtempo rocker. Melancholy lyrics are added to a breezy, pop-funk production that showcases Pat's incomparable voice quite well. The chorus of playing an up-tempo residence in your brain after the first listen. Enjoy.

► **LISA KATH: Better Than You** (4:17)
PRODUCERS: Spencer Brown
WRITERS: Lisa Kath, L. Kath
PUB.: Warner Bros. Music/Fine Line/Sony Music
Track 1: 4:17 (parent)

Keith is a captivating vocal presence on joyful, shining pop/R&B. A butt-shaking, hip-hop-derived shuffle beat firmly supports layers of harmonious, glittery keyboards. A breakdown of Motown-style funk takes in going on a deliciously sweet groove that 40 and AC programmers should taste.

► **THE 3:11: Say It With Me** (4:18)
PRODUCERS: Tim Cramer, Dave "Head Drive" Wright
WRITERS: J. Cramer, R. Marvel, L. Tabor
PUB.: Warner Bros. Music/Blackstone Music Inc./The World/Real Group

Track 1: 4:18 (parent)
Kawika 6:29 (B) (BMC) (cassette single)
 With the kind of music harmony groups trying to become the next Bay II Men, it's hard to for an act to distinguish itself from the group. FYI does an admirable job of proving it can do this with this demotape urban-pop record. The group members' voices sound relaxed and appealing, which gives the song some much-needed weight. A good choice for youth-oriented pop 40 and urban formats.

R & B

► **ZONE: Hey Girl** (3:16)
PRODUCERS: L. Hill, David Friedman
WRITERS: G. Hill, B. Brown, A. Cruz, A. B. Hill, L. Hill
PUB.: Mercury Music/Big Time/Atlantic, ACAP
Track 1: 3:16 (parent)

RENEE: Naughty Naughty (3:46)
PRODUCERS: M. Brown, R. Brown
WRITERS: M. Brown, R. Brown
PUB.: Mercury Music/Big Time/Atlantic, ACAP
Track 1: 3:46 (parent)
 Female next earns points for not succumbing to the temptation of being just another "naughty" song. Renee's lyrics, which she chooses to convey memories of the Emotions by getting very real into the context of

shimmering R&B background and subtle disco strings. The song itself is a bit thin, but engaging nonetheless—thanks mostly to a charismatic new act with the potential to lure more than a few DJs to the fold.

► **COLORING BOOK** (3:45)
PRODUCERS: James Truss
WRITERS: M. Schuler
PUB.: Mercury Music/Big Time/Atlantic, ACAP
Track 1: 3:45 (parent)

Classic funk influences are the deft way through this slicky jam, which deftly swaps serious singing with clever, well-phrased rhythms by male duo. Use of retro-sounding wah-wah guitars samples and analog-style sampling in the background give this track a texture and depth that will easily rate a pop chart. Could eventually move into pop waters. Contact: 301-486-8080.

► **THE GOMBAS FEATURING GEORGE CLINTON: Walk The Dinosaur** (no time listed)
PRODUCERS: D. Clinton, G. Clinton
WRITERS: D. Clinton, G. Clinton, J. Jacobs
PUB.: Sire, Warner Bros. Music/Capitol, ACAP
Track 1: 3:45 (parent)

Not to be an old-fashioned "No This Dance" song, but falls a bit short. Clinton is understood, but the funny vocals stand out boldly. Innovative club spinners may find a way to start with this cut, but might have to demonstrate a dance—walking the "dinosaur"—from the booth.

COUNTRY

► **TRAVIS TROT: Looking Out For Number One** (3:12)
PRODUCERS: Greg Brown
WRITERS: Travis Trot, Greg Brown
PUB.: Sire, Warner Bros. Music/West End, Warner Bros. Music
Track 1: 3:12 (parent)

► **TRAVIS TROT: Looking Out For Number One** (3:12)
PRODUCERS: Greg Brown
WRITERS: Travis Trot, Greg Brown
PUB.: Sire, Warner Bros. Music/West End, Warner Bros. Music
Track 1: 3:12 (parent)
 A ripping guitar and growling blue harmony way up, this track. This maintains his uncanny sense of balance between country and southern rock in this ode to self-promotion. For all the album's talk, he's pushed from the throat vocal makes manage to keep things reassuringly country.

► **TRAVIS TROT: Looking Out For Number One** (3:12)
PRODUCERS: Greg Brown
WRITERS: Travis Trot, Greg Brown
PUB.: Sire, Warner Bros. Music/West End, Warner Bros. Music
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toothy pop melody of recent singles in favor of a chippier pop-punk beat. His current performance keeps the track from drowning in sugar-coated instrumentation. I'd best try to find the first ingredient in a too-sweet that AC programmers may find a moment to include in.

► **JOHN WILLIAMS: Theme From Jurassic Park** (3:27)
PRODUCERS: John Williams
WRITERS: J. Williams



Fore! When it was announced that the city of Madison, Wis., proposed banning shirtless golf at the local public golf course, the morning team from WZEE (2104) leapt into action. In protest, the station sponsored the first "Shirtless Pro-Am" tournament. Pictured, from left, are jock Johnny Dauter; PD "Mr. Ed" Lambert; morning sidekicks Greg Bear and Joe Larson; and promotion director Suzi Stauffer.

Jocks Seek Fame, Or Even Notoriety Self-Promotion Stunts Can Help Make A Name

■ BY ERIC BOEHLERT

NEW YORK—Most working professionals would shudder at the label "relentless self-promoter." But in radio, where showmanship is surpassed only by rhetoric, the tag is worn as a badge of honor.

Along with the advertising world, radio is one of few industries where outlandish stunts are warmly welcomed and rewarded. (Not long ago, a now-successful New York City copywriter got his big break when he snuck into an agency's executive men's room and replaced the toilet paper with his own custom-designed roll, which declared, with every six-inch section, that he was "willing to start at the bottom.")

In radio, the art of self-promotion is practiced on two levels: locally, which helps build awareness for an existing show, and nationally, which builds awareness in the business for jocks, who work one step ahead of the unemployment line.

On the local level, if the definition of successful self-promotion means a jock making his or her show known to people who had never heard it before, Mancow Muller, 26, morning man at KSOL (Wild 107) San Francisco, is the current king. Thanks to a Bay Area Bridge haircut stunt gone seriously awry (Billboard, June 5), most Bay Area listeners now know Muller on a first-name basis. He recently was sentenced to 100 hours of community service and a \$1,000 fine for the traffic tie-up his stunt caused.

"It's infamy," Muller says of the stunt and its aftermath. "I will always be known as the asshole who tied up the bridge," which isn't that bad."

Thanks to extensive coverage on CNN's "Hard Copy," and in the New York Times, Muller has become what every jock strives to be—a household name. As an add-on benefit, he says, "We definitely have people [listeners] who didn't

listen before."

Others, seeking less crushing coverage, make it a habit of reminding the press about their shows. For the last two years, Stacie Doak, night jock at KYWG (Young Country) Dallas, has been mailing out a weekly, one-page wrap-up of the highlights of his on-air patter ("Jurassic Park was the top money-making movie this past week-end. It's a good movie, but it could have been great if one of the dinosaurs eaten by Tyrannosaurus Rex had been Barney"). Thirty-five magazines, newspapers, and trade publications receive the weekly roundups. Along with creating an image within the industry, Doak aims his self-promotion at potential listeners. That way, he figures when they read his show in the press, they'll give it a listen out of the blue.

To entice listeners to tune in to his show, Rich Stevens, a former afternoon man at WJHM Orlando, Fla., printed up phony \$50 bills bearing his name and call letters, and sprinkled them around shopping malls, ball parks, and cash

DOAK

WKCI (KC101) New Haven, Conn., evening jock Kelly Nash, left, with Billy Idol.

Leak Tak Keeps Poe Confab Lively Racial Slur Generates Big Industry Buzz

■ BY PHYLLIS STARK

TYSON'S CORNER, Va.—Record label reps outnumbered radio attendees by a wide margin at the 22nd annual Bobby Poe Pop Music Survey convention held here June 24-26. The gathering was also characterized by lengthy discussions of record leaks, Arbitron's new "Pocket People Meter," and a racial slur from a respected broadcaster that had the conference buzzing.

The light radio presence disappointed some attendees, particularly on the label side. Interseco VP Billy Brill said later, "It was

absolutely ridiculous to go to a convention where there are hardly any radio people. The purpose [of conventional] is to bond with radio people."

Nevertheless, the programming panels were better than those at many conventions, particularly the Bill Walsh panel, which focused on the problem of internal-label politics that often result in urban stations' getting product, sometimes leaked, before top 40 and top 40/rhythm stations receive it. WIOQ (Q102) Philadelphia PD Jefferson Ward defined the problem when he noted, "Our station is instrumental in breaking artists, yet we are being denied access to [urban] artists again and again."

Added WPGC-FM Washington, D.C., PD Jay Stevens, "75% to 80% of our music is urban, but we have trouble getting access to urban music first and urban acts for shows. The urban departments don't know how to deal with us. Top 40 is encroaching on their acts and they try to stick up for the urban stations."

This inspired veteran morning man John Landecker, now with Saul Pao & Associates, to say, "If you think some urban label is going to ditch their brothers to come over to you, you're crazy." For what he said, Landecker, who co-owns talent Mark Driscoll, who distinguished himself at last year's Poe by planting a stripper in the audience, to make the most controversial remark from the back of the room. During a long speech about properly defining your radio station if you expect labels to treat you fairly, Driscoll said to the panel, "There are some of you on the panel that call yourselves top 40 stations, but you know what you are, a bunch of con stations." When the audience gasped, Driscoll snapped, "I didn't come up here to win a popularity contest."

WPGC's Stevens calmly responded, "I'm very offended by what you called my radio station," but in the next panel two of his employees expressed their anger a little more forcefully. Both Abbie Dee and Pao Lopes from WPGC were on the panel and changed their name tags to read "Fuck Driscoll" and "Bitch this is a radio station," respectively. Then, Driscoll was introduced, he identified himself as "the token spic from the con station down the street."

Contacted later, Driscoll was much more apologetic than he was immediately after making the comments. "After last year's mess I promised myself I wouldn't be controversial, but it was a slip-up," he said. "Of the 100 words I said, 99 were valid and one was a real screw-up. It was very unlike me.... People who know me know I am as far from being a racist as anyone, and I've been programming very successful urban stations for almost 30 years.... I cer-

tainly meant nothing malicious to anyone."

LABELS NOT TO BLAME?

Despite Driscoll's interjection, the record leak conversation continued into the "Hot Box" programming panel, where RCA's Skip Walsh said the labels are not always to blame for them. "Leaks come from everywhere, and we don't like them more than you do," he said. "To make it a racial issue is wrong."

Added Warner Bros.' Greg Lee, "It's not a black thing [or] a white thing, it's a green thing. It's about making money."

Motown's Frank Turner, who was in the audience, said he has had one record in the last three-

It's not a black thing or a white thing. It's a green thing. It's all about money!

years that hasn't been leaked to radio. As a result, Motown has invested a quarter-million dollars in working with a private investigator to track down the source of the leaks and has determined that "not one single leak in the last two years has come from Motown."

Nevertheless, Turner said, "We're going to become an equal opportunity company [and] punish anyone who leaks our records. We're going to take them to the courts and cost them as much money as possible, because you guys are killing us leaking our records."

KMJZ Dallas PD Tom Casey firmly dissipated unsuccessfully to move the discussion to new topics when he noted that "these leaks... I've never seen a situation where it's affected someone's ratings. We all get caught up in our own little world, but the listeners don't know who got the record first. A week later when it's a bit and everyone's jammin' it, it doesn't matter."

ARBITRON'S PEOPLE METER

Jay Guthrie, Arbitron's VP, sales and marketing, radio station surveys, offered some insight into the potential implications of the new "Pocket People Meter" audience measurement device, which the ratings company is currently developing. According to Guthrie, early response indicates that survey participants would be willing to carry the new measurement device for months, which was a radical departure from the current system, in which participants fill out diaries of their listening habits for one week, beginning on Thursday.

Because measurement under the new system is likely to be continuous, Guthrie noted that it will dramatically change the way stations

(Continued on page 65)

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

[illegible]

○ Tracks showing an increase in detections over the previous week, regardless of chain movement. Airpower awarded to those models which attain 500 detections for the first time. ● Voluntary availability. © 1993, Silbroad/BBJ Communications

FALL 2012 RELEASE SCHEDULE				THROWBACK
1	2	2	4	PEARL JAM EPIC
2	1	1	4	THE PRINCIPLES OF POCKET FULL OF KYTTONITE EPIC
3	5	4	25	25 LITTLE MISS THAT'S NOT WRONG POCKET FULL OF KYTTONITE EPIC
3	4	—	2	DOWN IN ME POCKET FULL OF KYTTONITE EPIC
5	8	5	27	JEREMY EPIC
8	4	3	39	EVEN FLOW EPIC
7	6	7	72	BAD TO THE BONE THE BACKDRAFT OF GEORGE THOROGOOD METALLICA
8	—	—	5	ENTER SANDMAN METALLICA
8	9	8	10	DREAM DION AEROSMITH
10	7	—	5	CARRY DIN WAYWARD KANSAS

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

FOR WEEK ENDING JULY 10, 1993

[illegible]

Tracks with the greatest aplay gains this week ♦ Videoclip availability. © 1993, Billboard/BPI

JOCKS SEEK FAME, OR NOTORIETY

(Continued from page 63)

in radio, where perception often passes for reality, being well-known can only help.

For instance, Nash recalls the difference between his pre- and post-self-promotion firings. When he was let go by then-WFHR (now WENZ; Cleveland, he says, "Nobody knew who I was, and nobody cared. The phone didn't ring for days." That, he says, in contrast to his firing from WQGN New London, Conn. (where he went after his first stint at WKOH). Nash says he wouldn't have gotten the solid job offers that followed if it hadn't been for his trade magazine appearances. As Nash explains, if a PD is selecting a new jock and recognizes the name on an air-check tape, chances are the PD will listen to that demo with a positive attitude.

"Just as you work to get those station calls out there and present them over and over, it's the same with your gig's name," says Jim Walsh, a former morning man at WMMG Atlanta City, N.J., who has also been known to work the self-promotion circuit.

GET HIGH QUICK

Few jocks can match the original-



WFLZ (The Power Pig) Tampa, Fla., part-timer Rich Stevens and his dog Snax.

ty and persistence of Rich Stevens, who recently concluded a brief fling in morning stint at KQKS (KS104) Denver, and currently is working P/T at WFLZ (The Power Pig) Tampa, Fla., while looking for a full-

time gig.

Some of Stevens' favorite stunts in trying to get a PD's attention over the years include mailing an enormous stuffed feline to a PD (at the cost of \$80) with the banner "Rich Stevens is the Cat You're Looking For"; slipping "Get Rich

'You work to get station calls out. It's the same with names'

Quick" flyers under the hotel-room doors of every Bobby Poe convention attendee; and ordering a batch of customized golf tees for a PD known to be fond of shooting the links.

At this year's Poe, Stevens slipped into the meeting room before the program directors' panel and placed his aircheck at the seat of every panelist.

Years ago, Stevens got his big break, jumping from Tallahassee, Fla. (market No. 177), to New York, thanks to creative self-promotion. Again, at the Bobby Poe convention, Stevens found out where then-



KSOL (Wild 107) San Francisco morning man Mancow Muller.

WHTZ (Z100) New York PD Scott Shannon was sitting for the awards dinner and slipped one of his fliers into Shannon's menu. One week later, Shannon invited Stevens to mail him an aircheck.

LEAK TALKS KEEP POE CONFAB LIVELY

(Continued from page 63)

promote themselves and the tricks they use to reach diary keepers. For example, Thursday morning contests would become a thing of the past. Also, since participants would not be writing down when and where they listen, slogans based on diary language would also cease (e.g., "If you listen at home, at work, or in the car...").

Another change would be in radio's emphasis on top-of-mind awareness among listeners, which Guythier said would change "promotional and spending strategy. That may result in less reliance on programming gimmicks and more reliance on programming a good radio station," he said.

Because the station orders would send an embedded signal to the meters every minute, the possibility also exists to replace the quarter-hour measurement system with one that is more precise, Guythier said.

He also spoke about the probability of measuring children under

age 12 (the current cutoff point) under the new system. Later, during the consultants panel, Alan Burns said the possibility of measuring children could be a huge benefit for top 40, which he said has "always been a giant kids format. If radio can get some of the money TV is getting for kids advertising, it will be a boon for CHR."

WHEN TOP 40 WAS KING

In the convention's opening session, an emotional Bobby Poe Jr. bemoaned the state of radio. "I remember when top 40 radio used to be king," he said. "It's just heart-

breaking to see radio in the disarray it is today, so fragmented."

EMI Records Group CEO/president Daniel Glass had a much more upbeat attitude about radio's future during his inspirational keynote address. Glass said he is "offended" when people say radio is in competition with video games. "I think in 20 years people will be talking about when they first heard R.E.M.'s 'Losing My Religion.' I don't think they'll be talking about a Sega Genesis game. Music is much more powerful than that."

One potentially interesting topic was thwarted before an audience

question could be answered. At the PD panel, an attendee took WKBO St. Louis PD Cruise to task for recently firing, then suing his morning team, and asked the PD how he expected to get job applicants when the station treats air talent that way. "Right now St. Louis looks like Bucharest with an arch," the audience member said. Cruise was unable to respond, however, because the conversation quickly turned in another direction. Apparently, though, the station had no shortage of applicants. Cruise told Billboard at the convention that he expects to make an announcement about a new morning show shortly.

Independent record promoter Fred Disipio was presented with a lifetime achievement award by Bobby Poe to mark the record man's 40 years in the business. Also honored at the convention was WHYY Montgomery, Ala.'s Larry Stevens, who has been programming the station for 25 years. Meanwhile, Poe himself was celebrating 25 years of publishing his tip sheet.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.



HITS in Tokyo

Week of June 21, 1993

1 The Way Love Goes
2 I Wanna Dance with Somebody
3 I Wanna Dance with Somebody

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Exclusively Distributed by R.E.D.



Starstruck. WILUP-AM Chicago's Kevin Matthews, left, gets to play roddie and carry the guitar for Chris Isaak, center. Drummer Kenney Johnson, right, joined Isaak on his journey to "The Loop."

Billboard's

of the week

Ken Benson
KKRZ Portland, Ore.



IN THE WINTER Arbitron book, mainstream top 40 stations led the ratings in only seven of the top 100 music. One of those stations was KKRZ (Z100) Portland, Ore., which has been programming the format for the last nine years.

In the last two weeks, the station has climbed 7.8-8.6-3. Last week both the station and PD Ken Benson were nominated for Billboard Radio Awards, highlighting what has been, so far, a very successful year.

Benson's relatively short broadcasting career has taken him from Portland, Maine, to Portland, Ore., and several points in between. He began his radio career in his native Long Island, N.Y., at WBAB, where he worked part time through college.

His first postcollege job was on the air at WXXX (95.3X) Burlington, Vt. From there, he landed his first PD job at WQQY Saratoga Springs, N.Y., where he worked from 1987-89. After a year at WHTT Portland, Maine, he moved on to WRGN Toledo, Ohio, which was followed by a short stint at KRQQ Omaha, Neb. He joined Z100 as PD last June.

Since then, Benson says he has made no major changes in the station's sound, and has concentrated on programming a solid top 40 station targeted to 18-34-year-old females. According to Benson, parent company Great American Broadcasting and Z100 GM Bill Aschenden believe top 40 is primarily an 18-34-year-old format, and the station is usually No. 1 in that demo.

"With four P.M. AC stations in the market, we can't compete effectively in the 25-54 demo," Benson says. Musically, he describes the station as "mainstream that leans a little more rhythm than rock. We are pretty late on rock records." Although he does play some rock, Benson hasn't touched the new Aerosmith album.

He also describes the station as tight on alternative music, noting that the Stone Temple Pilots have yet to find a home there. Benson's policy on dance records is much more open-door, although he notes "the extreme, street, male-skewed rap, like Dr. Dre, we don't play."

Here's a recent hour of afternoons: Michael Jackson, "Who Is It"; Duran Duran, "Ordinary World"; "Frank Me"; Rod Stewart, "Have I Told You Lately"; Marky Mark & the Funky Bunch, "Good Vibrations"; The Proclaimers, "I'm Gonna Be (500 Miles)"; Janet Jackson, "That's The Way Love Goes"; Salt-N-Pepa, "No Ordinary Love Go West, 'King Of Wishful Thinking'"; Jade, "Don't Walk Away"; A Non Blondes, "What's Up"; Jon Secada, "Angel"; and C&C Music Factory, "Gonna Make You Sweat."

Although Z100 has no direct format rival, Benson most contend not only with four ACs, but also with two album rock stations and a classic rocker in the market. The station shares the largest portion of its audience with ACs KXYQ (Q105) and KKCW (K103), and album KUFO.

A few weeks ago, the classic-rock station, KCON, picked up the syndicated Mark Thompson and Brian Phelps morning show from KLOS Los Angeles. Although Benson claims the reaction in the market has been generally negative because "people who live here hate Californians," he is looking forward to some competition from the show.

"I think it will be healthy because it is the first time our morning show has been challenged by someone [doing] a lot of entertainment," he says. Z100's morning show consists of "Humble" Billy Hayes, "Officer" Tony Martinez, news person Valerie Ring, and "Nelson the Intern," who provides the character voices. For the last two seasons, Buck Williams of the Portland Trailblazers also has been a daily part of the morning show. The midday host, music assistant Stephanie Steele, followed by afternoon host Mike Chase, night Rich E. Cunningham, and overnights Scott Lander.

The station is marketed year-round with a bus-side campaign and, during the winter book, also had some television exposure as part of a co-promotion with the local "Good Evening" TV show, in which the prize was a Honda Del Sol.

The major winter book promotion was a "70s party, which was complete with a streaker, "Saturday Night Fever" on the video screens, and David Cassidy as head host (the station programs a 70s retro show on Friday afternoons). In March, the station held its 9th "birthday bash" featuring Kenny G, Silk, Jeremy Jordan, and Joey Lawrence.

The station also gives away tickets to every Trailblazers game, since sister AM KEX is the team's flagship station.

Although Z100 went down in both spring book Arbitrons (7.5-6.6), Benson says there will be no knee-jerk programming reactions. "We're not going to make dramatic changes at all," he says. "We're going to try not to lose focus and overanalyze the situation too much."

"Our goals for the radio station are to keep it one of the top two FM stations, continue to be a high-tuning radio station, and keep it No. 2 or better 18-34," he adds. "We're pretty realistic about what the format can do 25-54 [and] we're certainly hitting our sales goals and making money at this property."

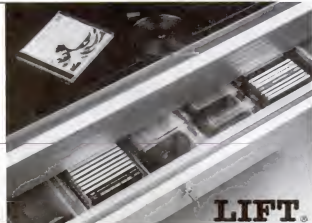
PHYLAS STARK

CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
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- A stackable space-saving unit constructed of steel and aluminum
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Hot Adult Contemporary™

THIS WEEK LAST WEEK WEEKS ON CHART				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS		ARTIST
TITLES LABEL & NUMBER/STREETING LABEL						
				*** No. 1 ***		
1	1	2	9	BY THE TIME THIS NIGHT IS OVER		♦ KENNY G/P. BRYSON MCA 54583
2	3	4	12	EVERY A FOOL CAN SEE		PETER CETERA
3	2	1	28	HAVE I TOLD YOU LATELY		♦ ROD STEWART A&M 3555, 1851
4	5	6	11	DON'T TAKE AWAY MY HEAVEN		♦ AARON NEVILLE
5	4	3	12	HERO		♦ DAVID CROSBY & PHIL COLLINS KIRBY 3750
6	6	5	20	I'LL NEVER GET OVER YOU (GETTING OVER ME)		♦ EXPOSURE
7	7	10	8	I DON'T WANNA FIGHT		♦ TINA TURNER
8	11	11	6	FIELDS OF GOLD		♦ STING
9	11	11	3	RUN TO YOU		♦ WHITNEY HOUSTON A&M 3555
10	3	3	3	MOMENTS OF LOVE		CATHY DENNIS
11	11	11	11	CAN'T DO A THING (TO STOP ME)		♦ CHRIS ISAK 21496 1264
12	3	3	25	LOVE IS		♦ VANESSA WILLIAMS & BRIAN MCKNIGHT MCA 54583
13	11	11	6	IT'S ALRIGHT		HUEY LEWIS & THE NEWS
14	11	6	20	TELL ME WHAT YOU DREAM		♦ RESTLESS HEARTW. HILL KIRBY 3750
15	11	11	11	IF I COULD		♦ REGINA BELLE A&M 3555, 1851
16	25	33	3	I'M FREE		♦ JON SECADEA MCA 54583
17	11	21	6	YOU READ ME WRONG		LAUREN CHRISTY
18	11	21	6	COLORS OF LOVE		LISA FISHER
19	11	21	29	I SEE YOUR SMILE		♦ GLORIA ESTEFAN MCA 54583
20	22	22	10	THAT'S THE WAY LOVE GOES		♦ JANET JACKSON A&M 3555
21	11	11	11	I HAVE NOTHING		♦ WHITNEY HOUSTON A&M 3555
22	20	19	19	ANGEL		♦ JON SECADEA
				POWER PICK		
23	34	—	2	WHEN I FALL IN LOVE		♦ CELINE DION & CLIVE GRIFFIN MCA 54583
24	11	11	11	A SONG FOR YOU		♦ RAY CHARLES A&M 3555, 1851
25	27	29	6	CAN'T GET ENOUGH OF YOUR LOVE		♦ TAYLOR DAYNE MCA 54583
26	11	11	11	WHAT YOU WON'T DO FOR LOVE		♦ GO WEST
27	25	11	6	WALK THROUGH THE WORLD		♦ MARC COHN
28	29	29	11	COME IN OUT OF THE RAIN		♦ WENDY MOTEN MCA 54583
29	11	29	7	JESSE		♦ JOSHUA RADISON MCA 54583
30	28	24	11	IF I EVER LOSE MY FAITH IN YOU		♦ STING MCA 54583
31	31	30	7	LITTLE MIRACLES		♦ LUTHER ANDROSS
32	31	11	23	SIMPLY LIFE		♦ ELTON JOHN MCA 54583
33	29	14	13	HARBOR LIGHTS		♦ BRUCE HORNBY
34	35	36	6	SOMEONE LIKE YOU		♦ JAMES INGRAM MCA 54583
35	37	37	3	TAKE A LOOK		♦ NATALIE COLE
36	44	—	3	WIDE RIVER		♦ STEVE MILLER BAND
37	36	25	11	SLEEPING SATELLITE		♦ TASMINE ARCHER
38	11	44	3	ONE LAST CRY		♦ BRIAN MCKNIGHT MCA 54583
39	36	35	16	FOREVER IN LOVE		♦ KENNY G
40	40	40	3	TOMORROW'S GIRLS		♦ DONALD FAGEN MCA 54583
41	36	32	11	WATER FROM THE MOON		♦ CELINE DION
42	11	11	3	TELL ME WHY		WYNNONA
43	11	11	3	EVERYTHING'S SO DIFFERENT WITHOUT YOU		BILLY OCEAN
44	11	11	6	COME UNDONE		♦ DURAN DURAN
45	11	44	3	THE WHEEL		♦ ROSANNE CASH
46	47	—	3	NO TIME FOR TIME		♦ BRENDIA RUSSELL MCA 54583
				HOT SHOT DEBUT		
47	NEW	2	2	ANOTHER SATURDAY NIGHT/SOUVENIRS		♦ JIMMY BUFFETT MCA 54583
48	NEW	1	1	GOODBYE		♦ AIR SUPPLY MCA 54583
49	NEW	1	1	I CAN'T HELP FALLING IN LOVE		♦ UB40
50	48	41	34	A WHOLE NEW WORLD		♦ PEABO BRYSON & REGINA BELLE COLUMBIA 74751

Records with the greatest weekly gains this week. * Indicates availability. © 1993, Billboard/BPI Communications.

Interp Slakes Summer Regional Meets; Horton Is WYNY PD; WGCI Lands Joyner

IN AN ATTEMPT to smooth feathers ruffled by Arbitron's controversial proposal for a ratings service redesign, the **Interp Radio Store** will hold a series of regional meetings between its clients and Arbitron beginning later this summer.

"We are calling for a truce between the radio... industry and Arbitron," says Interp chairman Ralph Rugg. The meetings are tentatively set for July 26 in New York, Aug. 9 in Atlanta or Dallas, Aug. 20 in Chicago, and Sept. 2 in Los Angeles. They are moderated by Guild and Interp executive VP/Rosemarie Marja Pinner.

Meanwhile, the Electronic Media Rating Council has sprung back at Arbitron's scheduling change in Atlanta because of the unfair survey announcement test run by Atlanta stations during the ratings period. EMRC, an independent industry watchdog group, says the tests were in direct conflict with its "minimum standards for electronic media rating research" policy, which states, in part, "experiments in methodology should not be conducted in conjunction with regular... surveys unless previous independent tests have indicated that the possible effect on the audience data... will be minimal."

This is the first time in the EMRC's nearly 30-year history it has made such a move.

In other news, the **Radio Advertising Bureau** reports that combined local and national advertising revenues continue to rise, with an 8% boost in May over the same month last year. Local revenue was up 10% for the month, while national was up just 1%, on the heels of a 10% rise in April. In year-to-date figures, combined revenues are up 6% so far over the same period last year, fueled by a 9% rise in local and a 6% gain in national revenues.

Children's Broadcasting Corp., parent of the Radio AHS network, has purchased the station Marsh Broadcasting group, which is being liquidated by a bankruptcy court.

PROGRAMMING: HORTON HEARS 'NY'
Following the closing on the sale of **WYNY** New York from Westwood One to **Broadcasting Partners**, Fred Horton has been named PD, replacing Johnny Michaels. BP's also hired Rusty Walker to consult, the station. Horton was previously PD at **WGNA** Albany, N.Y., and most recently worked with Walker. MD Del DeDonato.

At **KACE/KAEZ** (W103.9) Los

Angeles/Riverside, Calif., acting PD and former night jock Rich Gusman is upped to PD, replacing Tony Fields, who joins WKMY Milwaukee as OM/PD/morning man. Fields replaces former PD/afternoon jock Brian Anthony, who exits. Also, former W103.9 APD David Michaels joins WKMY as APD/afternoon jock. WJLB Detroit PD Steve Hegwood is now consulting W103.9.

Two Chicago PDs, **WLUP-AM's** Jack Silver and **WGCI-AM's** Mike Watkins, exit this week. Silver returns to Los Angeles. Watkins becomes assistant corporate PD at Midwestern



by Phyllis Salt
with Eric Boehlert
& Carrie Borzillo

Broadcasting.

Tony Malatia fills the long-vacant PD position at Chicago's **WBEE**, Malatia's most recent morning-show producer at KSTW in Denver. Former **WGN** Chicago PD **Lorna Gladstone** joins **KFAN** Minneapolis in that capacity. She replaces Jim Suter, who is now OM of **KFAN** and sister **KEYE**.

XHRM San Diego flips from urban to adult-targeted modern rock. Former **KFRG** Riverside, Calif., regional AC **Chuck Howard** joins as VP. He's replacing **Mike Seaberry**. **KRZZ** Wichita, Kan., PD **Sherman Cohen** joins as VP/programming, replacing **Ron Cade**.

At **KOY-FM** Phoenix, acting PD **Steve Douglas** is upped to PD, replacing **Janie Hyatt**, now at **WLUM** Milwaukee. P/T jock **George Benton** is upped to nights, replacing **Korman**. At **Matt McCann**, last PD at **KRNN** (now **KSTZ**) Des Moines, Iowa, takes over as PD at **KDIL** San Antonio, Texas. He replaces **Ken Wall**, now at **KMYK** Little Rock, Ark.

Jeff Silver, formerly PD at **WEST/WEV** Allentown, Pa., fills the PD chair at **WLTI** Detroit. He replaces **Dave Beasing**, now with sister **KAEZ** Los Angeles. ... Morning man **Larry "Doc" Elliott** adds Detroit at **WZZD** Detroit.

The FCC has approved **WZOU** Boston's call letter change to **WJMN**, to go with the station's new "Jazzman 94.5" handle. ... **KIRO** Seattle VP/news operations **Andy Ludlum** exits. **ND** Bill Polak will handle his duties.

KHQT (Hot 97.7) San Jose, Calif., PD **John Christian** exits for a job at San Francisco-based **Modern Music**. **KTFM** San Antonio OM **Bob Perry** replaces him.

MD **Jane Wang** has been upped to PD at **WWCD** Columbus, Ohio, replacing **Tom Treubler**, who exited last week. Wang will name a new MD from in-

house soon. ... **WCOL-AM** Columbus picks up **Gordon Liddy's** syndicated midday show.

Russ Shaffer joins **WCIT-FM** Columbus as PD/midday jock replacing **Damen Sheridan**, who is going on medical disability leave due to a heart problem, according to The Columbus Dispatch. Shaffer previously was with **WCIN** Dayton, Ohio.

WJAC Indianapolis, formerly Bill Uhr's National Public Radio affiliate, has switched to hot country as "The Bear" and applied for the **WGRL** calls. **Susquehanna Radio**, owner of cross-town **WFMS**, is in the process of closing on the station. **WFMS** OM **Charlie Morgan** is overseeing **WAJZ** until it is selected. The remaining slot also remains open. The rest of **WGRL's** lineup is filled with former **WFMS** staffers, including **Teddy Bert** in middays, **Mark "Smokes" Roberts** in afternoons, and "Ranger" **Rick McDonald** in evenings. McDonald's former evening slot at **WFMS** has been filled by **Karen James**, who moves from afternoons. PD **Kevin Mason** takes over her old shift.

New York Newday reports that **WIRB** Long Island, N.Y., has picked up a new affiliate on the eastern end of Long Island and will begin simulcasting on West Hampton, N.Y., frequency 98.5. The new station was recently licensed to radio novice **John Rabe**.

Following the sale of **WWMG** Charlotte, N.C., to the **Dalton Group**, **Keith Abrams**, former station manager at **WYPR** Memphis, Tenn., takes over as MD. PD **Bill Babin** and **Bill Conway**, who exits. At **WWMG's** local marketing-agreement partner, **WXRC**, former OM **Billy Capone**

Hundt Draws FCC Experience From Telecommunications Law

WASHINGTON, D.C.—Reed Hundt, the 45-year-old Washington antitrust attorney selected by President Clinton June 29 to be the new chairman of the FCC, is a senior partner at one of the top telecommunications law firms in Washington, familiar with the growing number of mergers and partnerships among the broadcast, telephone, and computer industries.

The Hundt nomination comes as another signal from the Administration that one of its priorities will be laying the groundwork for a technologically interactive future for American consumers.

"Telecommunications innovations are constantly changing the way we live," Americans communicate with each other and with the world," Clinton said in his announcement. "I am confident that Reed Hundt will do an excellent job steering the FCC through the challenges it will face over the next five years."

Digital audio broadcasting, high-definition television, new satellite ventures, and personal communica-

newsline...

WWBZ CHICAGO is being sold from Major Broadcasting to Evergreen Media, owner of cross-town **WLUP-AM-FM**, for \$28 million. Pending FCC approval, Evergreen will operate the station under a local marketing agreement.

KQLO NEW ORLEANS is being sold from Beasley Broadcast Group to NewMarket Media Corp., owner of cross-town **WNOE-AM-FM**, for \$3.35 million. NewMarket has begun operating the station under an LMA.

ROBERT FULTONE, VP/GM of **KLOU St. Louis**, exits to join the St. Louis NFL Partnership. He has not been replaced.

WAYNE BROWN, president/GM of **WGIV/WPEG** Charlotte, N.C., adds those duties at new sister station **WCXZ** following the sale of **WCXZ** to Broadcasting Partners.

MIKE ST. CYR, corporate engineer for Goodrich Broadcasting, adds station manager duties at the group's **WMWJ** Lansing, Mich. He replaces former VP/GM **Roger Mooreman**, who exits.

SALE CLOSINGS: **KDMI** Des Moines, Iowa, from **KDMI Inc.** to **Stoner Broadcasting System** for \$1.35 million.

adds PD duties. The LMA remains intact under the new owners.

Chuck Tyler joins **WKWY/WVEZ** Louisville, Ky., as PD, replacing **Jeff Leonard**, who exits. Tyler previously was station manager **WUMX** Tallahassee, Fla. Also, **WVEZ** changes its slogan from "Easy 107" to "Lite 106.9."

WYDR Birmingham, Ala., flips from night to NPT. Much of the new crew consists of former staffers from cross-town **WERC**, including PD **Mike Wood**, ND **Alan Collins**, reporting anchor **Carl Kilpatrick** and **Bob Turner**, and talk-show host **Tim Lennox**.

WROW-AM Albany, N.Y., flips from easy listening to a simulcast of its sister PD **WVBT** Albany. ... **WVMD-FM** Madison, Wis., which recently was purchased by **Double L Broadcasting**, returns to the air using

Jacobs Media's "Edge" format. **Van Edwards**, PD of **Double L's** cross-town **WIBA-FM**, will oversee programming at **WMD** as well.

KUCB-AM Tucson, Ariz., replaces its Satellite Music Network "Real Country" format with locally programmed country. Station owner **Jim Stone** is handling programming. Morning drive, the live live shift, goes to **John West**, a former jock on **KUCB** sister station **KIHM**.

Top 40 **CKLG** Vancouver, British Columbia, flips to an A/C/talk hybrid but is positioned as "Vancouver's new talk radio." TV personality **Stu Jeffries** comes aboard as co-host of the midday shift with **Erin Drury**. Across town, **WVBC** Buffalo, N.Y., which has given 20 of its 23 staffers two weeks' notice. Already out are director of operations/programming **Dave Harnden**, and MD **Janie Upton**. Owner **Western World Communications** is looking for a buyer for the station and is expected to operate it as an automated service until it is sold.

PEOPLE: WGCI LANDS JOYNER

WGCI-FM Chicago will move morning man **Doug Banks** to afternoons and become the first affiliate to pick up **Tom Joyner's** new syndicated morning show when it is launched on **ABC Radio Networks**.

In early 1994, Joyner is currently heard afternoons at **WGCI**. PD **Eloy Smith** will be involved with the Joyner show in a consulting capacity. ... Veteran **WBLS** New York "Quiet Storm" host **Vaughn Harrison**.

Machine Gun Kelly joins **KOOL-FM** Phoenix for afternoons, replacing **Beaker**, who moves to **KOOL-AM**. Kelly was last with **KCBS-FM** Los Angeles. ... **KUPD** Phoenix P/T jock **Mike Abad** is upped to overnights, replacing **Bob Trygg**, now at cross-town **KZRV**. ... **WVBC** Buffalo, N.Y., MD **Fred Heckman** is out along with reporter **Jim Camp**. ... Vancouver veteran **Red Robinson** returns to daily morning duties with **CBS**. He replaces **Dave Welch**, who exits.

Assistance in preparing this column was provided by **Larry LeBlanc** in Toronto.

FOR THE RECORD

The Radio Awards ballot in the July 3 issue incorrectly stated the name of one of the nominees for producer/syndicator nationally distributed program. The program nominated in the adult category is "Casey's Countdown With Casey Kasem," not "Casey's Top 40 With Casey Kasem."

Station Is Loser In Lottery Ruling; Complaint About Liddy Rejected

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court overturned lower-court decisions and upheld the longstanding FCC rule against broadcasting interactive lottery ads, siding with the commission in the U.S. v. Edge Broadcasting case.

The high court ruled that lottery

advertising can be banned in states where lotteries are prohibited.

In the June 25 decision, the court, in a 7-2 decision written by retiring Justice Byron R. White, ruled that Edge's WMYV-TV, Myrtle Beach, N.C., is constitutionally prohibited from broadcasting Virginia state lottery ads, even though more than 90% of its listeners live in Virginia.

FIRTH SETS GOALS FOR BMG PUBLISHING

(Continued from page 6)

lishing presence. The company's publishing strategy was greatly diminished by the sale of the bulk of its U.S. publishing several years before Bertelsmann A.G. acquired RCA's music assets.

Catalog acquisition was but one facet of Firth's growth strategy. BMG Music Publishing continues to be aggressive in signing contemporary writers/artists and helping to develop their label careers. Firth also has directed a diversification into such areas as gospel and background music. In addition, the company has subpublishing agreements with some 200 writers and catalogs, including Lenono Music (John Lennon), Lava Records, Lowery Music, Bob James, Paul Abdul, Shampine-Bernstein, A&J-Rose, Carole Bayer Sager, Windham Hill, and Amy Grant.

In gospel, a 1990 startup with the purchase of the Lorenz catalog has evolved into a high-ranking outfit among Christian music publishers, thanks in part to a joint venture with Sparrow Music. The recent success of Reunion, which administers the catalogs of Amy Grant and Michael W. Smith. (One of the June acquisitions was the Emmaus Road catalog, which includes the Amy Grant-recorded "Open Arms.")

The company also has built a strong presence in Nashville since Firth came aboard, with recent success by Trisha Yearwood, Sammy Kershaw, Mark Collie, and Deborah Allen, among others. Rap, too, has a strong place in BMG Publishing's

fortunes, with hit acts Cypress Hill, House of Pain, and FunkyBunch. The \$10 million June spending spree included a deal with Gary Morris Music, whose key writer is Victoria Shatt, the writer of such country hits as "The River," "I Love The Way You Love Me," and "Too Busy Being In Love."

Other June acquisitions were Peter Cetera's catalog, with Cetera also signing as a writer, and the Francis Lemarque catalog, which includes the "Revolution of Heart" score. Also acquired in June were Desperate Music, with songs by Tom Canning, many co-written with Al Jarreau; the Errol Brown catalog, with songs recorded by Hot Chocolate in the U.K.; and the German catalog Braubert.

In all, BMG Music Publishing has made 21 acquisitions in the past five years. Other major talent signings during that period have included Annie Lennox, Barry Manilow, John Hiatt, Les Stansfield, the Bee Gees, Ray Charles, George Strait, House of Pain, Eric Burdon, Vaya Con Dios, and Robert Plant. The Manilow and Hiatt deals include the artists' catalogs.

"Some publishers will tell you that there are no more catalogs to buy," says Firth. "But the business today is not structured that way. There are masses of songs out there that are now owned by the artists who wrote them. Because of this, we've made a conscious effort to buy them by creating an annual capital budget for

LIDDY DENIES HOW FCC FINE

The FCC's political-programming ban has denied a complaint that calling a public figure's wife a prostitute on the air violates commission rules.

The commission told former Nixon White House counsel John Dean neither the fairness doctrine nor the personal-attack rule was violated when syndicated WJFK Washington, D.C.,

WASHINGTON ROUNDUP

talk-show host and Watergate conspirator G. Gordon Liddy repeatedly alleged on-air that Dean's wife, Maureen, worked as a high-price prostitute to snare Democratic party officials and other guests surrounding the Watergate scandal (Billboard, May 29).

The FCC branch told Dean that because the 20-year-old Watergate scandal no longer could be called a "controversial issue of public importance," Liddy's repeated remarks about Mrs. Dean did not violate either the fairness doctrine or the personal-attack rule.

"You have not shown that any major issue connected to Watergate is the subject of substantial community debate," the FCC wrote to Dean.

Since Dean had failed to make the case that a personal attack happened "during the discussion of a controversial issue of public importance," the branch denied the complaint. "The truth or falseness of the remarks had nothing to do with it," an FCC source added.

Dean also has sued WJFK parent Infinity Broadcasting and Liddy for libel in California state court. That case recently was switched to a federal court, which remanded it to state level.

NAB BOARD MEET: BAE, ANTI-BOOZE

The National Association of Broadcast-

ers' radio board urged its members to move swiftly on the digital audio broadcasting front—action that includes convincing the FCC that terrestrial radio deserves to get a head start as well as appropriating \$50,000 for the testing of in-band, on-channel FM systems for both FM and AM.

The joint board also instructed the NAB staff to organize what will probably be the biggest anti-alcoholism campaign since the passage of the 1985 Capitol Hill moves to require anti-alcohol warnings on all radio and TV beer and wine ads.

NAB also plans to change its dues structure to accommodate the revised duopoly rules, and will charge stations owned in the same market a fee based on the combined income of the two stations.

FCC EXPANDS EEO RULES

The FCC's new equal-opportunity rules, approved June 24 and prompted by a congressional committee mandate, affects radio in that it now includes a midterm review of EEO recruiting performance. An NAB official says he's received the news as a "useful tool for broadcasters."

The commission has said that a bad midterm rating alone would not put a station at jeopardy at renewal time, unless station performance did not improve.

The NAACP and other minority groups said the new rules do not go far enough, intending to force stations to "undo the new rules' a 'middle point' that the commission could 'fine-tune.'"

making acquisitions. This enables us to turn over a deal very fast. And we're quick to say 'no, too.'"

Firth places acquisition responsibility in the hands of the company's 23 managing directors around the world. "They place a value on them. They are passed on to me and Carol Lipkin, our vice president of finance, for final approval."

The June deals followed such previous deals as those with Gilbert Becaud, Kris Kristofferson, Barry Manilow, Diane Warren, Santana, EMI Music (Bryan Ferry-Roxy Music), and the Scorpions.

To Firth, the new one-world-of-music dynamics in publishing is best illustrated by a recent success story. "We make sure all world efforts get demos of material from other locations. In Hong Kong, recently, we got a cover of a Brazilian song for a compilation album. Translated into Cantonese, it's sold hundreds of thousands of copies. It's a crazy publishing world."

BROOKS DELIVERS USED-CD ULTIMATUM

(Continued from page 6)

aging other artists on the label to think about the issue.

Brooks told Billboard, "I don't have a clue what we're doing yet, but I'm against anyone who sells used CDs and if I have my way, we won't send any product to them, not just CDs, until they find a way to compensate those writers and publishers and [all] involved with the record."

Brooks' sixth album will be released Sept. 1. The first single, "Ain't Going Down" (Til The Sun Comes Out) is slated to radio in L.A. Brooks' first five albums have sold more than 31 million units. Approximately 65% of his sales are on cassette.

The action by Brooks, the first artist to declare his opposition to the sale of used CDs, is the latest salvo fired in the battle between retailers and distributors over the issue. Four of the major record distributors—EMI, CEMA, Uni, Sony, and WEA—have withdrawn co-op advertising dollars from accounts that carry used CDs. Retailers argue that many consumers purchase used CDs would not put the price for a new disc, but Brooks unequivocally believes the practice hurts songwriters, producers, artists, and publishers. "If the used CDs weren't there, you wouldn't have any choice but to buy the new one, and the people who invested in that product for a living would get taken care of," he says.

As per the so-called first-sale doctrine contained in the Copyright Act,

mechanical royalties are paid only the first time the album is sold. After that first transaction, the record is freely transferred in commerce without any additional royalty payments required.

Brooks also notes the need to support Liberty and CEMA. "I've just got a huge amount of work to do. I need to do all I can do to make it a profit, and used CDs aren't going to do my label either. They've put their faith in me to sell records," says Brooks.

Two major clubs have gone public about their involvement in the used-CD business—Wherehouse and Amarillo, Texas-based Western Merchandise, which is testing the practice in at least one of its 110 outlets. Several smaller chains, such as the 14-unit Record Exchange Of Roanoke, based in Charlotte, N.C., and the eight-store Pickle Chain, headquartered in Lincoln, Neb., carry used and current CDs. A number of other major chains are said to be considering testing the business (Billboard, March 29).

Western Merchandise has enjoyed an extremely profitable and close relationship with Brooks. Through its Hastings retail chain, one-stop operation, and rackjobbing arm, estimates are that it accounts for 15% of Brooks' total record sales.

"I know [Garth] is very interested in what the consumer knows that is what we're selling," says Brooks. "Western Merchandise executive VP Walter McNeer. 'But the entire issue

here is value for the consumer and the only reason there are used CDs is because the new ones are overpriced."

McNeer says he can't comment on his company's relationship with clubs from CEMA or Brooks. "We buy from a number of sources. If CEMA decides not to sell to us, there are other sources we can pursue. Whether we'd use that or not, I don't know."

Retailers also say they are being unfairly singled out. "If Garth feels so strongly that he's cutting off retailers who are selling used CDs, why doesn't he cut off the record clubs?" asks one retailer. "And what really happens to those promotional CDs provided to the radio stations that are part of the 110 outlets. Several smaller chains, such as the 14-unit Record Exchange Of Roanoke, based in Charlotte, N.C., and the eight-store Pickle Chain, headquartered in Lincoln, Neb., carry used and current CDs. A number of other major chains are said to be considering testing the business (Billboard, March 29)."

Brooks' actions have left everyone, including the singer, a little confused about how to proceed. "I don't know what my next step is," he says. "I just know that [the retailers] I've worked with for years have turned around and I'm just totally disappearing in the industry of people who are selling used CDs. I'll break my back to help them."

MELINDA NEWMAN

DROZ RESIGNS WEA POST

(Continued from page 4)

distributed LIVE Home Video.

Aside from the video subsidiary, LIVE Entertainment also is the parent company of the 189-store LIVE Sports and Entertainment based in Milford, Mass., and a VMC/Caroco Communications GmbH, a Munich, Germany-based home video distributor.

Prior to joining LIVE, Mount spent 11 years with various divisions of Warner Communications, including a stint from 1984-86 as VP of sales and distribution for Warner Home Video. Mount and representatives of LIVE declined to comment on the rumors. However, a business source says Mount's departure was "Natural." David Mount, because of his experience and former relationship with WEA, could be considered a frontrunner. But nothing's certain."

Early speculation surrounding CEMA's replacement centered on CEMA president Russ Bach, also a

WEA veteran. However, within the past year Bach signed a new long-term contract with CEMA.

According to sources, Mount would bring the new management style to WEA. In the past few years, Droz has run WEA with a low-key approach, while Mount tends to operate in a more aggressive manner.

Droz began his career with WEA in 1972 as sales director and administrator of national accounts. Two years later he was named to executive duties. In 1977, he replaced the late Joe Friedman as president of WEA. Droz's planned resignation follows the departures of several other industry veterans from longtime posts. A&M co-chairs Herb Alpert and Jerry Moss recently left the company they founded more than 30 years ago (Billboard, May 1), and Joe Smith left his post as president/CEO of Capitol-EMI in April.

CRAIG ROUGH

and JIM McCAUGHEN

Top 40 Radio Singles

Compiled from a national sample of approximately 2,000 radio stations by Broadcast Data Systems' Radio Track service.
101 Top 40 stations and electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing actual plays with Arbitron listener data. This data represents the first 100 Singles chart.

WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	*** NO. 1 ***	1	1	WHOMP! (THERE IT IS)
2	2	WEAT (S&W)	2	2	WEAT (S&W)
3	3	SHOW ME (RCA)	3	3	SHOW ME (RCA)
4	4	CAN'T HELP FALLING IN LOVE	4	4	CAN'T HELP FALLING IN LOVE
5	5	KNOWKAD DA BOOTS	5	5	KNOWKAD DA BOOTS
6	6	LOOKING THROUGH PARTIAL EYES	6	6	LOOKING THROUGH PARTIAL EYES
7	7	FEAR ME (A&T)	7	7	FEAR ME (A&T)
8	8	FLY NEVER GET OVER YOU	8	8	FLY NEVER GET OVER YOU
9	9	COME UNDONE	9	9	COME UNDONE
10	10	I'M SO INTO YOU	10	10	I'M SO INTO YOU
11	11	DO NOT WALK AWAY	11	11	DO NOT WALK AWAY
12	12	MORE AND MORE	12	12	MORE AND MORE
13	13	TWO PRINCES	13	13	TWO PRINCES
14	14	WHOMP! (THERE IT IS)	14	14	WHOMP! (THERE IT IS)
15	15	I HAD NO ONE TO TURN TO	15	15	I HAD NO ONE TO TURN TO
16	16	HAVE I TOLD YOU LATELY	16	16	HAVE I TOLD YOU LATELY
17	17	LATELY	17	17	LATELY
18	18	DAZZY DURS	18	18	DAZZY DURS
19	19	THE DREAMER (FOODIES)	19	19	THE DREAMER (FOODIES)
20	20	ONE DAY	20	20	ONE DAY
21	21	CAN GET ENOUGH OF YOUR LOVE	21	21	CAN GET ENOUGH OF YOUR LOVE
22	22	REGRET	22	22	REGRET
23	23	SLAM	23	23	SLAM
24	24	GET IT UP	24	24	GET IT UP
25	25	ONE LAST CRY	25	25	ONE LAST CRY
26	26	JOHN JOHANN	26	26	JOHN JOHANN
27	27	WARRAHL	27	27	WARRAHL
28	28	BABY MY YOUNG	28	28	BABY MY YOUNG
29	29	WHERE ARE YOU NOW	29	29	WHERE ARE YOU NOW
30	30	DEDICATED	30	30	DEDICATED
31	31	I DON'T WANNA FIGHT	31	31	I DON'T WANNA FIGHT
32	32	CONVICTED	32	32	CONVICTED
33	33	WHAT'S UP	33	33	WHAT'S UP
34	34	CONVICTED	34	34	CONVICTED
35	35	TURNAWAY TRIN	35	35	TURNAWAY TRIN
36	36	TURNAWAY TRIN	36	36	TURNAWAY TRIN
37	37	THAT'S WHAT I CAN DO	37	37	THAT'S WHAT I CAN DO

Top 40 Radio Recurrent Monitor

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

1	1	LOVE IS	1	1	LOVE IS
2	2	I'M GONNA GET SOME BROWN	2	2	I'M GONNA GET SOME BROWN
3	3	NEEDY (RENT PLATEAU/ATLANTIC)	3	3	NEEDY (RENT PLATEAU/ATLANTIC)
4	4	INTENSE (RENT PLATEAU/ATLANTIC)	4	4	INTENSE (RENT PLATEAU/ATLANTIC)
5	5	APICE	5	5	APICE
6	6	COMFORTER	6	6	COMFORTER
7	7	MYTH OF A CHANCE	7	7	MYTH OF A CHANCE
8	8	MY WIND	8	8	MY WIND
9	9	HEP HOP HOP	9	9	HEP HOP HOP
10	10	MY LOVE (YOU NEVER...)	10	10	MY LOVE (YOU NEVER...)
11	11	THE NIGHT KING	11	11	THE NIGHT KING
12	12	THAT'S WHAT I CAN DO	12	12	THAT'S WHAT I CAN DO

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4	4	INTENSE (RENT PLATEAU/ATLANTIC)	4	4	INTENSE (RENT PLATEAU/ATLANTIC)
5	5	APICE	5	5	APICE
6	6	COMFORTER	6	6	COMFORTER
7	7	MYTH OF A CHANCE	7	7	MYTH OF A CHANCE
8	8	MY WIND	8	8	MY WIND
9	9	HEP HOP HOP	9	9	HEP HOP HOP
10	10	MY LOVE (YOU NEVER...)	10	10	MY LOVE (YOU NEVER...)
11	11	THE NIGHT KING	11	11	THE NIGHT KING
12	12	THAT'S WHAT I CAN DO	12	12	THAT'S WHAT I CAN DO

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5	5	APICE	5	5	APICE
6	6	COMFORTER	6	6	COMFORTER
7	7	MYTH OF A CHANCE	7	7	MYTH OF A CHANCE
8	8	MY WIND	8	8	MY WIND
9	9	HEP HOP HOP	9	9	HEP HOP HOP
10	10	MY LOVE (YOU NEVER...)	10	10	MY LOVE (YOU NEVER...)
11	11	THE NIGHT KING	11	11	THE NIGHT KING
12	12	THAT'S WHAT I CAN DO	12	12	THAT'S WHAT I CAN DO

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3	3	NEEDY (RENT PLATEAU/ATLANTIC)	3	3	NEEDY (RENT PLATEAU/ATLANTIC)
4	4	INTENSE (RENT PLATEAU/ATLANTIC)	4	4	INTENSE (RENT PLATEAU/ATLANTIC)
5	5	APICE	5	5	APICE
6	6	COMFORTER	6	6	COMFORTER
7	7	MYTH OF A CHANCE	7	7	MYTH OF A CHANCE
8	8	MY WIND	8	8	MY WIND
9	9	HEP HOP HOP	9	9	HEP HOP HOP
10	10	MY LOVE (YOU NEVER...)	10	10	MY LOVE (YOU NEVER...)
11	11	THE NIGHT KING	11	11	THE NIGHT KING
12	12	THAT'S WHAT I CAN DO	12	12	THAT'S WHAT I CAN DO

TOP 40/MAINSTREAM

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***				
1	3	11	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
2	18	1	COME UNDONE CAPTLO	DURAN DURAN
3	10	10	I'LL NEVER GET OVER YOU (GETTING OVER ME) AMITA	EXPOSE
4	6	6	CAN'T HELP FALLING IN LOVE (FROM "SILVER") VIRGIN	UB40
5	4	10	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
6	15	5	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
7	3	3	WEAK RCA	SWV
8	9	3	CAN'T GET ENOUGH OF YOUR LOVE AMITA	TAYLOR DAYNE
9	3	6	REGRET QUEST/WARNER BROS.	NEW ORDER
10	3	23	TWO PRINCES EPC	SPIN DOCTORS
11	8	6	I'M GONNA BE (50 MILES) (FROM "HENRY & JOON") CHRYSALIS/INC	THE PROCLAIMERS
12	18	5	WANNABE GANT	JEREMY JORDAN
13	7	6	MORE AND MORE MANGO	CAPTAIN HOLLYWOOD PROJECT
14	10	6	SHOW ME LOVE BIG HEAT/ATLANTIC	ROBIN S.
15	18	5	IN THESE ARMS JAMMED/MELODY	BOB JOVI
16	15	15	FREAK ME KISS/ELECTRA	SILK
*** AIRPOWER ***				
17	23	3	BURNIN' TRAIL COLUMBIA	SOUL ASYLUM
18	21	6	WHAT'S UP INTROSPECTIVE	4 NON BLONDES
19	18	21	DON'T WALK AWAY GANT	JADE
20	12	10	BAD BOYS (THEME FROM "COPS") BIG HEAT/ATLANTIC	INNER CIRCLE
21	15	10	LOVE'S (FROM "BEVERLY HILLS 90210") GANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
22	23	3	I'M SO INTO YOU RCA	SWV
23	18	3	IF I HAD NO LOOT KING/MERCURY	TONY! TONY! TONY!
24	25	3	I DON'T WANNA FIGHT VIRGIN	TINA TURNER
25	26	12	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC
26	27	2	I'M FREE KING/INC	JON SEACADA
27	3	3	GIRL, I'VE BEEN HURT EASTWEST	SHOW
28	28	3	FIELDS OF GOLD ARM	STING
29	31	2	BY THE TIME THIS NIGHT IS OVER AMITA	KENNY G WITH PRADO BROWN
30	25	11	LIVIN' ON THE EDGE SHIPW	AEROSMITH
31	29	2	BABY I'M YOURS GOSLINE ALLEY KMA	SHAI
32	26	23	ANGEL SINGERS	JON SEACADA
33	38	3	I'M GONNA GET YOU COLUMBIA	BIZARRE INC. FEATURING ANGE ELOWIN
34	34	23	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
35	24	12	SLEEPING SATELLITE SINGERS	TAGHERY ARCHER
36	25	23	THE RIGHT KIND OF LOVE GANT	JEREMY JORDAN
37	32	5	GOOD TIMES WITH BAD BOYS NEXT PLATEAU/LONDON/PLG	BOY KRAZY
38	33	16	NOTHIN' MY LOVE CAN'T FIX BARNET KMA	JOEY LAWRENCE
39	NEW	1	KNOCKIN' DA BOOTIS LANE	H-TOWN
40	NEW	1	RUN TO YOU (FROM "THE BODYGUARD") AMITA	WHITNEY HOUSTON

TOP 40/RHYTHM-CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***				
1	1	14	WEAK RCA	SWV
2	11	2	KNOCKIN' DA BOOTIS LANE	H-TOWN
3	3	11	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
4	8	12	SHOW ME LOVE BIG HEAT/ATLANTIC	ROBIN S.
5	3	24	FREAK ME KISS/ELECTRA	SILK
6	7	10	DIE DIRT DEATH HOW INTERSCAPE	DR. DRE
7	9	9	WHOOHOP! (THEY'RE IT!) JIVE/TELLMARK	THE JIVE
8	6	9	IF I HAD NO LOOT KING/MERCURY	TONY! TONY! TONY!
9	8	11	I'M SO INTO YOU RCA	SWV
10	11	12	DAZZY DUBS TWO/TELLMARK	DUICE
11	18	5	LATELY UPTOWN/INC	JOJOE3
12	11	9	WHERE ARE YOU NOW VIRGIN	JAMET JACKSON
13	20	2	DON'T WALK AWAY GANT	JADE
14	11	2	GET IT UP (FROM "POETIC JUSTICE") EPC	TLC
*** AIRPOWER ***				
15	27	3	ONE WOMAN GANT	JADE
16	18	23	NUTHIN' BUT A "G" THANG DEATH HOW INTERSCAPE	DR. DRE
17	11	5	SLAM JALOUSIE	ONYX
18	19	4	ONE LAST GUY MERCURY	BRIAN MCKNIGHT
*** AIRPOWER ***				
19	27	3	CAN'T HELP FALLING IN LOVE (FROM "SILVER") VIRGIN	UB40
20	15	20	DITTY NEXT PLATEAU/LONDON/PLG	PAPERBOY
21	21	10	MORE AND MORE MANGO	CAPTAIN HOLLYWOOD PROJECT
22	22	8	GIRL, I'VE BEEN HURT EASTWEST	SHOW
23	26	8	LOVE ME LIMIT UPTOWN/INC	MARY J. BLIGE
*** AIRPOWER ***				
24	26	1	BABY I'M YOURS GOSLINE ALLEY KMA	SHAI
*** AIRPOWER ***				
25	NEW	1	VERY SPECIAL COOL CHILLY/INC	BIG DADDY KANE
26	24	15	DEDICATED JIVE/INC	R. KELLY & PUBLIC ANNOUNCEMENT
27	23	11	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
28	20	23	HIP HOP HODADY COMEBY BOY	HAUGHTY BY NATURE
29	25	10	GIRL, I'VE BEEN HURT EASTWEST	SILK
30	29	3	TEDDY BEAR SCOTCH BROS.	G-WIZ
31	38	2	SOMETHING'S GOIN' ON MANGROVE/QUEST/WARNER BROS.	UNLV
32	35	9	WHOOHOP! (THEY'RE IT!) JIVE/TELLMARK	THE JIVE
33	30	10	IT WAS A GOOD DAY PRODIGY	ICE CUBE
34	31	8	DO WHAT YOU WANT	1 OF THE GIRLS
35	32	21	I'M GONNA GET YOU COLUMBIA	BIZARRE INC. FEATURING ANGE ELOWIN
36	37	4	LOSE CONTROL KISS/ELECTRA	SILK
37	33	7	BAD BOYS (THEME FROM "COPS") BIG HEAT/ATLANTIC	INNER CIRCLE
38	34	14	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
39	36	3	HUMPS FOR THE BLVD. PSYCHOTE	RODNEY D & JOE COOLEY
40	NEW	1	ABC-123 ATLANTIC	LEVERT

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been an either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attained 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

SENSORMATIC SAYS NEW DEVICE PUTS ENO TO SOUND PROBLEMS

(Continued from page 4)

music and video product at the point of manufacture.

NARM had recommended type I cassette from its recommendation on the grounds that these tapes are damaged by Ultra-Max. Industry sources disagree on the extent to which this type of tape is used in the marketplace. NARM executive VP Pam Horowitz said at the trade group's convention in March that type I tape is used primarily for cassette singles and budget product—categories not likely to be tagged by retailers. However, Checkpoint claims that a majority of the cassettes on The Billboard 200 albums

chart are recorded on type I.

At least two of the six majors have since found that the Ultra-Max desensitizing indeed damages some cassette tapes. As a result, Sensormatic has developed a new prototype device that it shipped to the six majors for testing June 30.

Keith Thomas, director of electronic development at EMI Manufacturing U.S.A., in Jacksonville, FL, says he is confident the updated desensitizer will work under the source-tagging program. "It's a new ball game with the new equipment," he says.

Executives at other manufacturing facilities were unavailable for com-

ment at press time. However, Bob Wyntine, quality assurance manager at PolyGram's manufacturing plant in Indianapolis, said in a published report that PolyGram will not use Ultra-Max unless it is improved.

Meanwhile, Checkpoint is stepping up its efforts to convince manufacturers to test its radio-frequency technology.

"We're going to be very aggressively positioning RF as the technology that can go into all the vertical markets," says Checkpoint director of business development Dave Shoemaker. "The issue is broader than just the music industry, and the son-

er the music industry gets a sense of this, the better off it's going to be."

One of these chains, And Arbor, which has been a major retailer since the month following the NARM recommendation, the retail base has reacted favorably to Sensormatic. At least two retailers have made chainwide decisions to adopt Ultra-Max, while none is known to have selected Checkpoint.

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terred by the sound degradation issue and plans to go forward with Sensormatic.

The threat of sound degradation with Ultra-Max has alarmed Wall Street, however. Following press reports June 24 that Ultra-Max has an adverse effect on pre-recorded cassettes, Sensormatic's stock tumbled from from \$40.75 to \$38.625 on the New York Stock Exchange. It closed at \$38.25 June 29.

Checkpoint's stock rose to \$10.50 from \$9.00 on the NASDAQ National Market June 24, following the same reports. At its June 29 closing, it had dropped to \$9.55.

100 SINGLES SPOTLIGHT

by Kevin McCabe

"WEAK" BY SWY (RCA) hits No. 1 on the Hot 100 this week, without hitting No. 1 on either component chart (sales or airplay). "That's The Way Love Goes" by Janet Jackson (Virgin) holds at No. 1 in monitored airplay and "Whoopin' (There It Is)" by Tag Team (Life/Bellmark) is the sales leader at about 90,000 units. When all points are tallied, "Weak" comes out on top. UB40's cover of "Can't Help Falling in Love" (Virgin) is the biggest overall point-gainer on the entire chart with tremendous sales and airplay gains. It sooms 11-4 on the Top 40 Radio Monitor due to the increasing airplay on the top 40/rhythm-crossover stations. If this pattern continues, "Can't Help Falling" is a future No. 1 contender.

THE BIGGEST POINT-GAINERS among up-and-coming records (not yet in the top 20) are led by "I Don't Wanna Get" by Tina Turner (Virgin), which is featured in the popular movie about her life, "What's Love Got To Do With It." It's top 10 in airplay at KS104 Denver, WSTW Wilmington, Del., Star 94 Atlanta, and K92 Roanoke, Va. The second-biggest gainer among developing records is "If I Had No Loot," by Tony! Toni! Toné! (Wing/Mercury), which wins the Power Kick/Airplay...Loot! is particularly hot in Indianapolis, where it's No. 1 at both WZLH and Hoosier 96 (WHHS). The Power Kick/Sales goes to the new release from Toni Braxton, "Another Sad Love Song" (LaFace/Arista), which is the third-biggest gainer outside the top 20. It debuts at No. 52 on the Top Singles Sales Chart. It's breaking at radio on both coasts, coming in at No. 8 in airplay at KMEL San Francisco and No. 18 at WPGC Washington, D.C.

CONTINUING WITH THE BIGGEST gainers among developing records, in fourth place is the double-disk hit "Get U For Me/Lose Control," by Silk (Kia/Elektra), which leaps 20 places to No. 29. Rhythm-crossover radio leads the way with top 15 airplay at Power 106 Los Angeles, KZMH Salt Lake City, and WYXX Providence, R.I. The fifth-biggest gainer is Jon Secaux's "I'm Free" (SBK/ERG), which jumps 49-40 in monitored airplay with three early top 10 rankings: KRQ Tucson, WYKS Toledo, Ohio, and WNNK Harrisburg, Pa. "One Last Cry" by Brian McKnight (Mercury) rounds out the top six gainers. "Ory" is breaking at KUBE Seattle (No. 2), WJL 107 San Francisco (No. 4), and KBOS Fresno, Calif. (No. 5).

NINE RECORDS ENTER THE Hot 100 this week. The highest debut at 47 is "Infinite In The Brain," by Los Angeles rap group Cypress Hill (Ruffhouse/Columbia). It exploded at No. 29 in sales and already is receiving top 30 airplay at 290 San Diego, KBXX Houston, KGGI Riverside, Calif., and Q102 Philadelphia. "Ooh Child," by Dino (EastWest), is a cover of the Five Stairsteps' No. 5 hit in 1970. It enters at No. 73 with out-of-the-box airplay, including at No. 2 showing at KPLZ Seattle and No. 5 at WYHT Columbia, Ohio. Brooklyn, N.Y. rapper Big Daddy Kane bows at No. 86 with "Very Special" (Cold Chillin'/Reprise). The original version, by Debra Lawrie, hit No. 90 on the Hot 100 in 1981, but was a big local record in New York. The new "Special" is top 15 in airplay at Hot 102 Milwaukee and WYCKZ Norfolk, Va. "Angels" by Prince & The New Power Generation (No. 89 with "Pete" (Warner Bros.); it's No. 1 on the Modern Rock Tracks chart.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	13	UNCONDITIONAL LOVE	100
2	1	WEAK	SWY (RCA)
3	1	WILL YOU BE THERE	MICHAEL JACKSON (A&M)
4	2	RUFFNESS	100
5	1	SHOCK TO THE SYSTEM	BILLY DOL (CHRISTIAN) (Epic)
6	7	ANGELS	PRINCE & THE NEW POWER GENERATION (Epic)
7	4	WORK IT OUT	100
8	4	I TOTALLY MISS YOU	NACOS BLUE (Epic)
9	1	I HAD A CHANCE HEART	100
10	1	BREAK IT DOWN AGAIN	100
11	2	TOURIST	100
12	5	BLAME IT ON YOUR BEAUTY	100
13	11	ARMY THAT LOVES ME	100

Building Under lists the top 25 singles under No. 100 which have not yet charted

TriatWitNESS Ties Rap To Violent Act

■ BY GREG BEETS

AUSTIN, Texas—An expert defense witness in the capital murder trial of Ronald Ray Howard here testified June 29 that rap music could have been the "triggering device" that led Howard to kill Texas state trooper Bill Davidson.

The witness took the stand on the first day of defense testimony in the punishment phase of the trial in state court. The jury is deciding April 1992 Howard should receive life imprisonment or the death penalty.

Howard was convicted last month after a 12-hour jury in December 1991. Davidson stopped Howard, who was driving a stolen vehicle, because of a broken headlight.

Defense attorney Allen Tanner has argued that "gangsta" rap music may have influenced Howard's actions (Billboard, July 3). Howard testified before a grand jury that he was listening to rap artists 20-30 on a mix tape when the trooper pulled him over. The 2Pac album "2Pacalypse Now" was also found in the vehicle, along with tapes by Gangsta N-I-P and Scarface.

Defense witness Joe Steussy, Ph.D., director of the music division at the Univ. of Texas at San Antonio, called gangsta rap the most dangerous form of music he has studied because of the prevalence of violence and antisocial themes in the lyrics. He testified that gangsta rap can be particularly harmful for children in the environment of the listener.

Steussy said that if someone already had an antisocial mindset, music containing similar sentiments could reinforce those feelings. If such an individual were stopped by a

police officer while driving a stolen car, Steussy said, music can become a "triggering device" for actions like the murder committed by Howard.

He noted rap music can especially affect teen-agers who are "very susceptible to outside influences." He said that rap's influence is compounded by the fact that many young people consider rappers to be role models, "virtually on a par with athletic heroes."

Steussy called gangsta rap a "negative factor" in society, adding, "It would be nice if recording companies would take a little social responsibility."

On June 30, Howard, 19, testified he "constantly" listened to rap music. He referred to gangsta rap artists as "bids" because "they express a point of life I live every day."

LATIN CHARTS SWITCHED TO SOUNDSCAN

(Continued from page 4)

Rico, not just sales in the Hispanic arena. Thus, the Billboard Latin 50 skews decisively toward hit and catalog product of crossover Latino artists such as Julio Iglesias and the Gipsy Kings, each of whom has released albums often purchased by non-Latinos.

Under new criteria for the revamped charts, records must have at least 70% Spanish-language material to be eligible. Non-Latino albums will be eligible for chart inclusion if it is clearly determined that tracks on those albums are being played only on Spanish-language radio stations.

Many in the Latin music industry have welcomed Billboard's switch to SoundScan data. Typical is Sony

Howard said he never thought rap had an effect on him until he was questioned by prosecuting attorney Bobby Bell during jury proceedings. "I went back to my cell and thought about it and thought maybe this rap did have an effect on me," Howard said.

However, when Tanner asked Howard if rap music was an excuse to kill Davidson, Howard said, "No." Then he began to cry softly.

Tanner introduced several rap songs as evidence while Howard was on the stand, including N.W.A.'s "Fuck The Police," Ice Cube's "My Summer Hustle" and the Geto Boys' "City Under Siege."

Howard's testimony was expected to continue through July 1. Closing arguments for both sides are expected to be heard Thursday (8).

Disco's VP/GM George Zamora, who says, "I welcome SoundScan-based charts because they give the Latin market more credibility."

Glória Estefan makes the auspicious entrance at No. 1 on the inaugural Billboard Latin 50 with her new Epic release, "Mi Tierra." WEA Latina's Mexican heartbreaker, Luis Miguel, comes fourth at No. 2 with his latest effort, "Arise."

Coincidentally, both albums also enter the overall Billboard 200. Estefan's at No. 41 and Luis Miguel's at No. 182. This marks Luis Miguel's first appearance on the Billboard 200 since his 1984 entry with a Spanish-language album.

GOLD, PLATINUM ON PAR WITH '82 CERTIFICATIONS

(Continued from page 7)

Way" (Virgin); the late country singer Eric Woolfkey, for "Greatest Hit" (RCA); and the late pop performer Jim Croce, for "Photographs & Memories—Greatest Hits" (Saja/Lefrak Media).

A dense crop of performers attained first-time gold-album status: country set Sawyer Brown, rappers Redman and Paperboy, adult-alternative instrumentalist David Lanz, and R&B artist H-Town, whose Christian artist Steven Curtis Chapman, and hard rocker Jackyl.

No fewer than three independent R&B acts scored platinum singles in June H-Town, for "Knockin' Da Boots" (Luke); Tag Team, for "Whoopin' (There It Is)" (Life/Bellmark); and Dison, for the untappable "Dazzey Duke" (TMR/Bellmark).

The month's only other platinum single was Janet Jackson's "That's The Way Love Goes," the leadoff single from the No. 1 album "Control." It is her second million-selling single, and her first in association with her new label, Virgin Records.

Also broadcasting a really showy "Cops" spawned a gold single—reggae group Inner Circle's theme song "Bad Boys."

A complete listing of June certifications follows.

MULTIPLATINUM ALBUMS

Whitney Houston, "Whitney"; Arista, 14 million.
Paul Simon, "Hot Rats"; A&M, 6 million.
Red Star, "Jim"; Epic, 5 million.
Bob Marley & The Wailers, "Legend"; Island, 4 million.

Splz Dawson, "Pocket Full of Kryptonite"; Epic, 3 million.

Soundtrack, "American Graffiti"; MCA, 3 million.

Brooks & Dunn, "Brand New Man"; Arista, 3 million.

McEntire, "It's Your Call"; MCA, 2 million.

PLATINUM ALBUMS

Stacy Fatt, "Cores"; Atlantic, its first.

1000 Manics, "Our Time In Eden"; Elektra, its second.

Duran Duran, "Duran Duran"; Capitol, its sixth.

Aerosmith, "Get A Grip"; Geffen, its 10th.

Soundtrack, "American Graffiti"; MCA, 3 million.

Kathie White, "Greatest Hits"; RCA Nashville, its 10th.

Alabama, "Southern Storm"; RCA Nashville, its 10th.

Paul Simon, "Paul Simon Down"; RCA Nashville, its 11th.

Soundtrack, "American Graffiti"; MCA, 3 million.

Kevin Costner, "Hombre"; RCA Nashville, its 10th.

Janet Jackson, "That's The Way Love Goes"; A&M, its first.

Inner Circle, "Bad Boys"; Epic, its first.

Redman, "Whut! The Album"; Chaco/Columbia, its first.

David Laszlo, "Christina's Dream"; Narada, its first.

H-Town, "Ever For Da Flavor"; Luke, its first.

Spencer, "The Great Adventure"; Sparrow, its first.

Duran Duran, "Duran Duran"; Capitol, its sixth.

Paperboy, "Nine Years"; Next Plateau, its first.

Jackyl, "Jackyl"; Geffen, its first.

Aerosmith, "Get A Grip"; Geffen, its 10th.

Soundtrack, "American Graffiti"; MCA, 3 million.

Furto For "Piano For Piano"; Warner Bros., its first.

Bonnie Raitt, "Bonnie Raitt Collection"; Epic, its first.

Jim Croce, "Photographs & Memories—Greatest Hits"; Saja Records/Lefrak Media, its first.

PLATINUM SINGLES

H-Town, "Knockin' Da Boots"; Luke, its first.

The Team, "Whoopin' (There It Is)"; Life/Bellmark, its first.

Dison, "Dazzey Duke"; TMR/Bellmark, its first.

Janet Jackson, "That's The Way Love Goes"; A&M, its first.

Inner Circle, "Bad Boys"; Epic, its first.

GOLD SINGLES

Ice Cube, "It's Your Good Day"; Priority, its second.

The Team, "Whoopin' (There It Is)"; Arista, its seventh.

H-Town, "Knockin' Da Boots"; Luke, its first.

Redman, "Whut! The Album"; Chaco/Columbia, its first.

The Team, "Whoopin' (There It Is)"; Life/Bellmark, its first.

Janet Jackson, "That's The Way Love Goes"; A&M, its first.

Red Star, "Have I Told You Lately"; Warner Bros., its first.

Inner Circle, "Bad Boys"; Epic/B&B/Arista, its first.

Billboard HOT 100 SINGLES

FOR WEEK ENDING JULY 10, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
(1)	2	12	12	WEAK A LUNARION (A. MOORE)	*** No. 1 *** 1 week at No. 1
7	1	1	12	THAT'S THE WAY LOVE GOES A LUNARION (A. MOORE)	◆ JANET JACKSON
(3)	5	5	7	WHOMEVER THERE IT IS THE TEAM (T. W. B.)	◆ TAG TEAM
4	7	11	9	CAN'T FALL FELLING IN LOVE (FROM "SLIVER") THE TEAM (T. W. B.)	◆ SLIVER
8	3	3	11	KNOCKIN' DA BOOTS THE TEAM (T. W. B.)	◆ H-TOWN
(6)	5	5	7	SHOW ME LOVE THE TEAM (T. W. B.)	◆ ROBIN S.
5	5	5	9	HAVE I TOLD YOU LATELY LEONARD N. ANDERSON	◆ ROD STEWART
8	5	5	9	DRE DAY LEONARD N. ANDERSON	◆ ROD STEWART
(9)	11	11	7	I'LL NEVER GET OVER YOU (GETTING OVER ME) LEONARD N. ANDERSON	◆ EXPOSE
10	1	1	18	COME UNDONE DURAN DURAN	◆ DURAN DURAN
(11)	11	22	1	LATELY DURAN DURAN	◆ JOJO
(12)	11	27	1	DAZZY DUKS DURAN DURAN	◆ DUKE
13	31	7	7	BACKS (THEME FROM "COPI") DURAN DURAN	◆ INNER CIRCLE
(14)	11	23	11	WHOT, THERE IT IS THE TEAM (T. W. B.)	◆ 95 SOUTH
(15)	20	31	7	SLAM THE TEAM (T. W. B.)	◆ DAVE
(16)	20	31	7	WHAT'S UP THE TEAM (T. W. B.)	◆ NON BLONDES
(17)	11	91	7	MORE AND MORE THE TEAM (T. W. B.)	◆ CAPTAIN HOLLYWOOD PROJECT
(18)	20	31	7	I'M GONNA BE (500 MILES) THE TEAM (T. W. B.)	◆ THE PROCLAIMERS
78	91	5	7	FREAK ME THE TEAM (T. W. B.)	◆ SILK
10	18	12	12	LOOKING THROUGH PATIENT EYES THE TEAM (T. W. B.)	◆ P.M. DAWNS
(21)	24	34	5	IF I HAD NO LOT THE TEAM (T. W. B.)	◆ TONY TON TON
(22)	23	26	9	CAN'T GET ENOUGH OF YOUR LOVE THE TEAM (T. W. B.)	◆ TAYLOR DAVE
53	11	11	9	GIRL, I'VE BEEN HERE THE TEAM (T. W. B.)	◆ SHOW
78	20	78	23	I'M SO INTO YOU THE TEAM (T. W. B.)	◆ SWV
(25)	91	76	7	I DON'T WANNA FIGHT THE TEAM (T. W. B.)	◆ TINA TURNER
56	20	91	63	DON'T WALK AWAY THE TEAM (T. W. B.)	◆ JADE
71	76	78	23	WUTIN' BUT A "G" THANG THE TEAM (T. W. B.)	◆ ROD STEWART
(28)	29	11	7	REGRET THE TEAM (T. W. B.)	◆ NEW ORDER
(29)	69	11	3	GIRL, U WANT LOVE CONTROL THE TEAM (T. W. B.)	◆ SHAI
30	28	29	10	THE THREE ANGELS THE TEAM (T. W. B.)	◆ DON JOVI
(31)	30	63	9	ONE LAST CITY THE TEAM (T. W. B.)	◆ BRIAN MCKNIGHT
(32)	39	47	6	BABY I'M YOURS THE TEAM (T. W. B.)	◆ SHAI
68	91	11	5	THREE LITTLE HES THE TEAM (T. W. B.)	◆ GREEN
(34)	11	11	5	RUNAWAY TRAIN THE TEAM (T. W. B.)	◆ SOUL ASYLUM
56	11	33	7	WANNABE THE TEAM (T. W. B.)	◆ JEREMY JORDAN
(36)	29	13	8	BY THE TIME THIS NIGHT IS OVER THE TEAM (T. W. B.)	◆ KENNY G WITH PABLO BRYSON
71	26	32	11	THOUGHTS THE TEAM (T. W. B.)	◆ SPIN DOCTORS
56	91	76	30	DITTY THE TEAM (T. W. B.)	◆ PAPERBOY
(38)	69	62	6	ONE WOMAN THE TEAM (T. W. B.)	◆ JADE
(40)	36	81	5	SOMETHING'S GOIN' ON THE TEAM (T. W. B.)	◆ U.N.U.
41	30	28	14	LIVIN' ON THE EDGE THE TEAM (T. W. B.)	◆ AEROSMITH
42	33	27	15	CONNECTED THE TEAM (T. W. B.)	◆ STEREO MC'S
(43)	43	45	5	A BAD GOODBYE THE TEAM (T. W. B.)	◆ CLINT BLACK WITH WYNNY JARVIS
44	35	35	19	IT WAS A GOOD DAY THE TEAM (T. W. B.)	◆ ICE CUBE
45	34	18	15	LOVE IS (FROM "SCENES, REEL") THE TEAM (T. W. B.)	◆ VANESSA WILLIAMS
(46)	47	56	6	FIELDS OF GOLD THE TEAM (T. W. B.)	◆ STING
(47)	NEW	1	1	INSANE IN THE BRAIN THE TEAM (T. W. B.)	◆ CYPRESS HILL
42	58	4	4	BACK SEAT OF MY JEEP/PIK COOKIES IN A PLASTIC BAG THE TEAM (T. W. B.)	◆ L.L. COOL J
(49)	60	5	4	RUN TO YOU (FROM "THE BODYGUARD") THE TEAM (T. W. B.)	◆ WHITNEY HOUSTON
WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
(50)	57	81	6	ABC-123 THE TEAM (T. W. B.)	◆ LEVERT
(51)	65	60	1	I'M FREE THE TEAM (T. W. B.)	◆ JON SEACON
56	60	5	10	NO LOVE NO LIMIT THE TEAM (T. W. B.)	◆ MARY J. BLIGE
56	11	42	20	I HAVE NOTHING (FROM "THE BODYGUARD") THE TEAM (T. W. B.)	◆ WHITNEY HOUSTON
56	55	68	10	PASSIN' ME THE TEAM (T. W. B.)	◆ THE PHARCY
56	11	12	20	DEDICATED THE TEAM (T. W. B.)	◆ R. KELLY & PUBLIC ANNOUNCEMENT
(56)	69	6	6	CRY NO MORE THE TEAM (T. W. B.)	◆ CRYSTINE
(57)	48	1	1	GET UP (FROM "POETIC JUSTICE") THE TEAM (T. W. B.)	◆ T.I.C.
(58)	48	76	6	DUR DUR D'ETRE BEBE (IT'S TOUGH TO BE A BABY) THE TEAM (T. W. B.)	◆ JORDY
56	63	11	1	TOUCH MY LIGHT THE TEAM (T. W. B.)	◆ BIG MOUNTAIN
60	63	18	10	HEAD THE TEAM (T. W. B.)	◆ DAVID CROSBY & PHIL COLLINS
61	56	67	7	GOOD TIMES WITH BAD BOYS THE TEAM (T. W. B.)	◆ BOY KRAZY
61	38	18	18	SLEEPING SATELLITE THE TEAM (T. W. B.)	◆ TASHIN ARCHER
(63)	61	2	2	ANOTHER SAVED LOVE SONG THE TEAM (T. W. B.)	◆ TONY BRAXTON
56	11	69	9	THE FLOOR THE TEAM (T. W. B.)	◆ JOHNNY GILL
61	68	11	11	SIX FEET DEEP THE TEAM (T. W. B.)	◆ GETO BOYS
(65)	68	2	2	WHAT'S UP DOCT (CAN WE ROCK) THE TEAM (T. W. B.)	◆ FU-SCHWINGERS WITH SHAQUILLE O'NEAL
(67)	76	51	3	CREEPY THE TEAM (T. W. B.)	◆ RADICHOAD
(68)	76	51	3	IN A MIND THE TEAM (T. W. B.)	◆ 2PAC
68	68	69	15	NOTHING 'MY LOVE CAN FIX' THE TEAM (T. W. B.)	◆ JOEY LAWRENCE
30	51	50	18	WHO IS IT THE TEAM (T. W. B.)	◆ MICHAEL JACKSON
(71)	91	2	2	BIG GUN (FROM "LAST ACTION HERO") THE TEAM (T. W. B.)	◆ J.C.C.C.
78	68	11	6	WALKING IN MY SHOES THE TEAM (T. W. B.)	◆ DEPECHE MODE
(73)	NEW	3	3	ON CHILD THE TEAM (T. W. B.)	◆ DINO
78	72	72	7	I LOVE THE WAY YOU LOVE ME THE TEAM (T. W. B.)	◆ JOHN MICHAEL MONTGOMERY
15	15	15	15	IF I COULD THE TEAM (T. W. B.)	◆ REGINA BELLE
78	68	12	12	DEEPER THE TEAM (T. W. B.)	◆ BOSS
(78)	48	1	1	TELL ME WHY THE TEAM (T. W. B.)	◆ WYNNY
78	68	12	12	I LIKE IT THE TEAM (T. W. B.)	◆ NAUGHTY BY NATURE
78	76	76	6	LITTLE MIRACLES HAPPEN EVERY DAY THE TEAM (T. W. B.)	◆ TAMMY BOY
60	30	31	19	TAP THE BOTTLE THE TEAM (T. W. B.)	◆ YOUNG BLACK TEENAGERS
76	76	81	3	DO DA WHAT THE TEAM (T. W. B.)	◆ THE GIRLS
62	72	72	7	DOWN WITH THE KING THE TEAM (T. W. B.)	◆ RUN-D.M.C.
(84)	NEW	1	1	CHATTANOOCHEE THE TEAM (T. W. B.)	◆ JONAS
68	68	6	6	HUMPS FOR THE BLVD. THE TEAM (T. W. B.)	◆ ROONEY & JOE COOLEY
(86)	NEW	1	1	VESPERAL THE TEAM (T. W. B.)	◆ LILLIAN & K. ANDERSON
(87)	91	6	6	DO NOT TAKE AWAY MY HEAVEN THE TEAM (T. W. B.)	◆ ARON NEVILL
(88)	NEW	1	1	PETS THE TEAM (T. W. B.)	◆ PORNO FOR PIRATES
90	77	81	18	EVERY LITTLE THING U DO THE TEAM (T. W. B.)	◆ CHRISTOPHER WILLIAMS
61	87	94	7	I SHOULD BE LAUGHING THE TEAM (T. W. B.)	◆ PATTY SMITH
(92)	NEW	1	1	STEP IT UP THE TEAM (T. W. B.)	◆ STEREO MC'S
(93)	NEW	1	1	WIDE RIVER THE TEAM (T. W. B.)	◆ STEVE MILLER BAND
94	53	2	2	U DON'T HATE ME THO' THE TEAM (T. W. B.)	◆ ROONEY & JOE COOLEY
(95)	NEW	1	1	CHIEF THE TEAM (T. W. B.)	◆ LORDS OF THE UNDERWORLD
(96)	NEW	1	1	BEHAVE THE TEAM (T. W. B.)	◆ LENNY KRAVITZ
97	91	74	16	LOVE DON'T LOVE YOU THE TEAM (T. W. B.)	◆ EN VOIGUE
98	59	59	9	POPEMOY TO LOVE THE TEAM (T. W. B.)	◆ GEORGE MICHAEL AND QUEEN
98	55	2	2	KILLER PAPA WAS A ROLLIN' STONE THE TEAM (T. W. B.)	◆ GEORGE MICHAEL
100	85	84	12	THROUGH THE MOTIONS (FROM "WHO'S THE MANT") THE TEAM (T. W. B.)	◆ JOJO

Records with the greatest airtel and sales give this week. *Predictable success. **Recording industry. A/R. Airplay. RMA certification for sales of 500,000 units. RMA certification for sales of 1 million units, with additional million indicated by a number following the symbol. Casing number in brackets. *Records indicate coming number in the country. **Records indicate single availability. (C) Copyright. (D) Copyright. (E) Copyright. (F) Copyright. (G) Copyright. (H) Copyright. (I) Copyright. (J) Copyright. (K) Copyright. (L) Copyright. (M) Copyright. (N) Copyright. (O) Copyright. (P) Copyright. (Q) Copyright. (R) Copyright. (S) Copyright. (T) Copyright. (U) Copyright. (V) Copyright. (W) Copyright. (X) Copyright. (Y) Copyright. (Z) Copyright. (AA) Copyright. (AB) Copyright. (AC) Copyright. (AD) Copyright. (AE) Copyright. (AF) Copyright. (AG) Copyright. (AH) Copyright. (AI) Copyright. (AJ) Copyright. (AK) Copyright. (AL) Copyright. (AM) Copyright. (AN) Copyright. (AO) Copyright. 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UNV



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The album (4/2-43287), the single (4-18566). Produced by John "Professor" Penn II for Penn Point Productions, Inc. Management: DruMajor Entertainment

THE Billboard 200

FOR WEEK ENDING
JULY 10, 1993

THE TOP-SELLING ALBUMS COMPILED FROM AN NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THE WEEK END DATE	WEEKS ON CHART	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	JANET JACKSON (WARRNER BROS. 10.96.15.96)	*** No. 1 *** JANET	1
2	2	2	ROD STEWART (WARRNER BROS. 10.96.15.96)	UNPLUGGED... AND SEATED	2
3	9	27	STONE TEMPLE PILOTS (ATLANTIC 10.96.15.96)	CORE	3
4	9	12	KENNY G (A&M 10.96.15.96)	BREATHLESS	2
5	3	3	DR. DRE (A&M 10.96.15.96)	THE CHRONIC	1
6	NEW	1	BILLY RAY CYRUS (MERCURY 10.96.15.96)	*** Hot Shot Debut *** IT WON'T BE THE LAST	6
7	9	12	3 SOUNDTRACK (COLUMBIA 10.96.15.96)	LIST ACTION HERO	2
8	9	32	3 SOUNDTRACK (A&M 10.96.15.96)	THE BODYGUARD	3
9	9	54	SPIN DOCTORS (A&M 10.96.15.96)	POCKET FULL OF KRYPTONITE	3
10	10	10	SWAY (A&M 10.96.15.96)	IT'S ABOUT TIME	2
11	13	0	AEROSMITH (GEPFEN 10.96.15.96)	GET A GRIP	1
12	12	11	3 SOUNDTRACK (A&M 10.96.15.96)	MENACE II SOCIETY	11
13	9	9	LUTHER VANDROSS (EPC 10.96.15.96)	NEVER LET ME GO	2
14	13	13	STING (A&M 10.96.15.96)	TEN SUMMERS TALES	6
15	15	21	5 NON BLONDES (MERCURY 10.96.15.96)	BIGGER, BETTER, FASTER, MORE!	15
16	14	14	ERIC CLAPTON (A&M 10.96.15.96)	UNPLUGGED	1
17	20	17	ONIX (A&M 10.96.15.96)	BACADAFU	17
18	15	17	DURAN DURAN (CAPITOL 10.96.15.96)	DURAN DURAN	7
19	NEW	1	BELL BIV DEVOE (A&M 10.96.15.96)	HOOTIE MACK	19
20	15	15	LENNY KRAVITZ (A&M 10.96.15.96)	ARE YOU GONNA GO MY WAY	12
21	3	2	TINA TURNER (WARNER BROS. 10.96.15.96)	*** GREATEST GAINER *** WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	21
22	21	15	SNOW (A&M 10.96.15.96)	12 INCHES OF SNOW	5
23	25	26	PEARL JAM (EPC 10.96.15.96)	TEN	2
24	27	22	SILX (A&M 10.96.15.96)	LOSE CONTROL	7
25	35	44	SOUL ASYLUM (COLUMBIA 10.96.15.96)	GRAVE DANCERS UNION	25
26	29	2	DONALD COLE (ELECTRA 10.96.15.96)	TAKE A LOOK	26
27	18	5	NATHALIE PAGEN (REPRISE 10.96.15.96)	KAMAKIRAD	18
28	28	4	3 SOUNDTRACK (WARNER BROS. 10.96.15.96)	SILVER	23
29	17	14	JOHNNY GILL (MERCURY 10.96.15.96)	PROVOCATIVE	14
30	37	34	BILLY RAY CYRUS (MERCURY 10.96.15.96)	SOME GAVE ALL	1
31	26	26	SADE (A&M 10.96.15.96)	LOVE DELUSION	3
32	22	2	OZZY OSBOURNE (EPC 10.96.15.96)	LIVE & LOUD	22
33	31	30	GEORGE STRAIT (A&M 10.96.15.96)	PURE COUNTRY (SOUNDTRACK)	6
34	30	12	H-TOWN (A&M 10.96.15.96)	FEVER FOR MY FAVORITE	16
35	24	40	YANNI (PIONEER MUSIC 10.96.15.96)	IN MY TIME	24
36	31	18	BROOKS & DUNN (A&M 10.96.15.96)	HARD WORKIN' MAN	9
37	22	2	NEIL YOUNG (REPRISE 10.96.15.96)	UNPLUGGED	2
38	NEW	1	TONY! TONI! TONI! (WARRNER BROS. 10.96.15.96)	SONS OF SOUL	38
39	38	73	ALAN JACKSON (A&M 10.96.15.96)	JURASSIC PARK	38
40	40	41	ALAN JACKSON (A&M 10.96.15.96)	A LOT ABOUT LYVIN' (AND A LITTLE 'BOUT LOVE)	28
41	NEW	1	GLORIA ESTEFAN (A&M 10.96.15.96)	MI TERRERA	41
42	43	36	PORNO FOR PYROS (WARNER BROS. 10.96.15.96)	PORNO FOR PYROS	3
43	33	28	WYTHONA (COLUMBIA 10.96.15.96)	TELL ME WHY	5
44	41	35	REBA MCDENTIRE (A&M 10.96.15.96)	IT'S YOUR CALL	8
45	NEW	1	TEARS FOR FEARS (MERCURY 10.96.15.96)	ELEMENTAL	45
46	34	29	VAN MORRISON (POLYGRAM 10.96.15.96)	TOO LONG IN EXILE	29
47	39	25	ANTHRAX (ELECTRA 10.96.15.96)	SOUND OF WHITE NOISE	7
48	46	29	GARTH BROOKS (A&M 10.96.15.96)	THE CHASE	1
49	45	33	JOHN MICHAEL MONTGOMERY (ATLANTIC 10.96.15.96)	LIVE'S A DANCE	27
50	47	38	JON SECCA (A&M 10.96.15.96)	JON SECCA	15
51	48	42	DWIGHT YOAKAM (REPRISE 10.96.15.96)	THIS TIME	25
52	42	32	BOSS (A&M 10.96.15.96)	BORN GANGSTAZ	22
53	43	43	TRACY LAWRENCE (ATLANTIC 10.96.15.96)	ALIBIS	25
54	NEW	1	3 SOUNDTRACK (COLUMBIA 10.96.15.96)	SLEEPLESS IN SEATTLE	64

55	55	64	39	ALICE IN CHAINS (COLUMBIA 10.96.15.96)	DIRT	6
56	51	51	7	3 SOUNDTRACK (A&M 10.96.15.96)	BENNY & JOON	45
57	51	46	7	NEW ORLEANS (GEPFEN 10.96.15.96)	REPUBLIC	11
58	52	37	55	GREEN JELLY (2001 10.96.15.96)	CEREAL KILLER (SOUNDTRACK)	23
59	51	51	27	SHAI (GASLINE A&M 10.96.15.96)	IF I EVER FALL IN LOVE	6
60	80	49	58	METALLICA (ELEKTRA 10.96.15.96)	METALLICA	1
61	64	58	10	10,000 MANIACS (ELEKTRA 10.96.15.96)	OUR TIME IN EDEN	28
62	74	38	7	RADIOHEAD (CAPITOL 10.96.15.96)	PABLO HONEY	62
63	50	46	74	P.M. DAWN (SEE STREETLAND 10.96.15.96)	THE BLISS ALBUM... 7	30
64	64	64	7	INNER CIRCLE (A&M 10.96.15.96)	BAD BOYS	64
65	51	64	33	3 SOUNDTRACK (A&M 10.96.15.96)	ALADDIN	6
66	74	64	51	THE PROCLAIMERS (CAPITOL 10.96.15.96)	SUNSHINE ON LEITH	45
67	55	50	32	MICHAEL JACKSON (EPC 10.96.15.96)	DANGEROUS	1
68	62	52	32	ICE CUBE (HIGHTWAY 10.96.15.96)	THE PREDATOR	1
69	66	64	18	NAUGHTY BY NATURE (TOMMY BOY 10.96.15.96)	19 NAUGHTY III	1
70	58	55	63	BROOKS & DUNN (A&M 10.96.15.96)	BRAND NEW MAN	10
71	57	58	52	MARY CHAPIN CARPENTER (COLUMBIA 10.96.15.96)	COME ON COME ON	31
72	68	70	10	PRIMUM (REPRISE 10.96.15.96)	PORK SOUP	72
73	58	60	11	CHRIS ISAK (REPRISE 10.96.15.96)	SAN FRANCISCO DAYS	35
74	NEW	1	1	VARIOUS ARTISTS (TOMMY BOY 10.96.15.96)	MTV PARTY TO GO VOLUME 3	74
75	73	68	14	DEPECHE MODE (REPRISE 10.96.15.96)	SONGS OF FAITH AND DEVOTION	1
76	67	63	14	LEVERT (ATLANTIC 10.96.15.96)	FOR REAL THO'	35
77	70	62	13	L.L. COOL J (J&R 10.96.15.96)	14 SHOTS TO THE DOME	5
78	72	74	9	JIMI HENDRIX (A&M 10.96.15.96)	THE ULTIMATE EXPERIENCE	72
79	NEW	1	1	BETTE MIDLER (ATLANTIC 10.96.15.96)	DIVINE COLLECTION	79
80	81	67	34	SON JAY (J&R 10.96.15.96)	KEEP THE FAITH	5
81	93	100	40	JACKYL (GEPFEN 10.96.15.96)	JACKYL	81
82	69	77	5	MARC COHN (ATLANTIC 10.96.15.96)	THE RAINY SEASON	63
83	76	59	5	ROBERT PLANT (IS PARANZA 10.96.15.96)	FATE OF NATIONS	34
84	90	87	23	DUICE (TOMMY LEE 10.96.15.96)	DAZZY DOGS	84
85	78	47	6	KISS (MERCURY 10.96.15.96)	ALIVE III	5
86	54	57	3	LUNK (LUNK 10.96.15.96)	IN THE NUDE	54
87	85	92	9	95 SOUTH (A&M 10.96.15.96)	QUAD CITY KNACKS	87
88	75	81	43	VINCE GILL (A&M 10.96.15.96)	I STILL BELIEVE IN YOU	18
89	77	66	65	ARRESTED DEVELOPMENT (CHRYSLER 10.96.15.96)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	89
90	87	80	19	2PAC (REPRISE 10.96.15.96)	STRICTLY 4 MY N.I.G.G.A.Z.	24
91	79	65	22	PAPERBOY (METAL FRONT 10.96.15.96)	NINE YARDS	48
92	NEW	1	1	VARIOUS ARTISTS (WARNER BROS. 10.96.15.96)	MTV PARTY TO GO VOLUME 4	92
93	80	75	34	GLORIA ESTEFAN (A&M 10.96.15.96)	GREATEST HITS	15
94	86	78	41	QUEEN (MCA 10.96.15.96)	GREATEST HITS	11
95	88	76	16	GETO BOYS (A&M 10.96.15.96)	TILL DEATH DO US PART	11
96	NEW	1	1	MC LITE (REPRISE 10.96.15.96)	AIN'T NO OTHER	96
97	82	89	42	STANFORD (REPRISE 10.96.15.96)	AMERICA'S LATEST WANTED	27
98	89	91	147	MARK CHESNUT (A&M 10.96.15.96)	NO FENCES	3
99	NEW	1	1	MARK CHESNUT (A&M 10.96.15.96)	ALMOST GOODBYE	99
100	84	71	4	VARIOUS ARTISTS (UPWORTHY 10.96.15.96)	UPWORTHY MY UNPLUGGED	71
101	94	82	15	COVERDALE/PAGE (GEPFEN 10.96.15.96)	COVERDALE PAGE	5
102	92	97	37	LORRIE MORGAN (A&M 10.96.15.96)	WATCH ME	65
103	91	82	8	RUN-DM.C. (PROFILE 10.96.15.96)	DOWN WITH THE KING	7
104	83	79	8	ENT-A (REPRISE 10.96.15.96)	SHEPHERD MOONS	17
105	105	103	18	DOLLY PARTON (A&M 10.96.15.96)	SLOW DANCING WITH THE MOON	16
106	101	88	25	JADE (SHARPEY 10.96.15.96)	JADE TO THE MAX	56
107	NEW	1	1	YO-YO (REPRISE 10.96.15.96)	YOU BETTER ASK SOMEBODY	107
108	96	96	13	THE PHARCY (MILITARY MEN 10.96.15.96)	BIZARRE RIDE IN THE PHARCY	75

Albums with the greatest sales gain this week. * Denotes Inflation. (A) American (R) R&B (S) Soul (C) Country (F) Folk (G) Gospel (H) Hip-Hop (J) Jazz (L) Latin (M) Metal (N) New Age (O) Other (P) Pop (R) Rock (S) Soul (T) Teen (U) Urban (V) Vocal (W) World (X) X-Mas (Y) Youth (Z) Z-Music. All other CD prices are suggested retail. * Denotes Inflation. (A) American (R) R&B (S) Soul (C) Country (F) Folk (G) Gospel (H) Hip-Hop (J) Jazz (L) Latin (M) Metal (N) New Age (O) Other (P) Pop (R) Rock (S) Soul (T) Teen (U) Urban (V) Vocal (W) World (X) X-Mas (Y) Youth (Z) Z-Music. All other CD prices are suggested retail. * Denotes Inflation. (A) American (R) R&B (S) Soul (C) Country (F) Folk (G) Gospel (H) Hip-Hop (J) Jazz (L) Latin (M) Metal (N) New Age (O) Other (P) Pop (R) Rock (S) Soul (T) Teen (U) Urban (V) Vocal (W) World (X) X-Mas (Y) Youth (Z) Z-Music. All other CD prices are suggested retail. * Denotes Inflation. 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Billboard 200™ *continued*

FOR WEEK ENDING JULY 10, 1999

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NAME/DESCRIPTION (SEE PAGE 10 FOR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
109	4	—	PAUL WESTERBERG	SHIVERLING LABEL, DISCOWEST 171 (PRICE OF EQUIVALENT FOR CASSETTES)	14 SONGS	41
110	104	102	CONFEDERATE RAILROAD	ATLANTIC 0233462 (1-90 0615-90)	CONFEDERATE RAILROAD	91
111	98	110	ANDREW NEVILLE	ALMA OMMI (1-90 0615-19)	GRAND TOUR	72
111	97	19	BOZZ II MEN &	MOTOWN 6320 (1-90 0615-38)	COOLE/HIGHWAYMANS	7
113	118	135	STEVE MILLER BAND	POLYGRAM 01444 (1-90 0615-96)	WIDE RIVER	113
110	109	103	TOBY KEITH	MERCURY 54422 (1-90 0615-13)	TOBY KEITH	153
110	109	90	PATTY LOVELESS	ACE 52326 (1-90 0615-90)	ONLY WHAT I FEEL	85
110	102	98	MARY J. BLIGE	UPWIND 10614 (1-90 0615-18)	WHAT'S THE 411?	8
111	99	58	MIDNIGHT OIL	COLUMBIA 52730 (1-90 0615-19)	EARTH & SUN & MOON	85
118	111	147	PETER GABRIEL	GEFFEN 24473 (1-90 0615-19)	US	2
109	107	104	PAT BENATAR	CAPITOL 0430234 (1-90 0615-38)	GRINITY'S RAINBOW	83
120	122	134	GIN GLOSSAMS	ALMA 54039 (1-90 0615-19)	NEW MISERABLE EXPERIENCE	120
111	104	90	GEORGE MICHAEL & QUEEN	HOLLYWOOD 6147 (1-90 0615-19)	FIVE LIVE	85
120	110	138	EN VOQUE	ACE EASTWEST 02124 (1-90 0615-18)	FUNKY DIVAS	8
123	139	111	SAMMY KERSHAW	MERCURY 14332 (1-90 0615-18)	HAUNTED HEART	57
124	118	131	THE JERRY BOYS	SELECT 814 (1-90 0615-18)	THE JERRY BOYS	121
110	110	139	MICHAEL BOLTON	ATLANTIC 02710 (1-90 0615-18)	TIMELESS (THE CLASSICS)	1
126	101	108	ORIGINAL LONDON CAST	COLUMBIA 52732 (1-90 0615-18)	PHANTOM OF THE OPERA HIGHLIGHTS	46
127	129	118	TANITA TUCKER	UNIVERSITY 01260 (1-90 0615-18)	GREATEST HITS 1990-1992	85
128	NEW	1	JOHN ANDERSON	ALMA 6032 (1-90 0615-18)	SOLID GROUND	128
129	98	162	BRUCE HORNISBY	ALMA 614 (1-90 0615-18)	HARBOR LIGHTS	46
130	114	106	GURU CHURCH	21 (1-90 0615-18)	JAZZMATAZ VOLUME 1	94
131	125	—	CLANNAD	ATLANTIC 02703 (1-90 0615-18)	BANBA	125
132	148	6	LITTLE TEXAS	WARNER BROS. 45276 (1-90 0615-18)	BIG TIME	132
133	125	153	WAM MORRISON	WARRIOR 01707 (1-90 0615-18)	THE BEST OF WAM MORRISON	41
134	121	107	TRAVIS TRUITT	MERCURY 45508 (1-90 0615-18)	T-R-O-U-B-L-E	27
135	119	105	BIG GADDOY KANE	COLLINS 45127 (1-90 0615-18)	LOOKS LIKE A JOB FOR...	52
136	149	126	INTRO	ATLANTIC 02640 (1-90 0615-18)	INTRO	111
137	133	24	CHANTE MOORE	SILAS 10063 (1-90 0615-18)	PRECIOUS	101
138	129	117	STEREO MC'S	GET STREET/INFLAME 1404 (1-90 0615-18)	CONNECTED	92
139	130	121	SEAN ROBIN	ACE 54173 (1-90 0615-18)	ROBIN THE WIND	1
140	136	113	ENIGMA	CHAMPION 80274 (1-90 0615-18)	MMCMX A.D.	6
141	138	112	ANITA THORNTON	ALMA 61129 (1-90 0615-18)	READ BETWEEN THE LINES	50
142	115	92	VINCE NEILL	WARNER BROS. 45200 (1-90 0615-18)	EXPOSED	13
143	136	123	U2	ATLANTIC 02743 (1-90 0615-18)	ACHTUNG BACK	91
PACESSETTER						
144	173	177	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	144	173
145	131	154	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1	131
146	111	147	WILLIE NELSON	ACROSS THE BORDERLINE	75	111
147	134	114	ALABAMA	AMERICAN PRIDE	46	134
148	140	129	WYNNONNA	WYNNONNA	4	140
149	100	151	PAUL MCCARTNEY	OFF THE RECORD	17	100
150	145	130	SOUNDTRACK	SINGLES	6	145
151	151	127	HOUSE OF PAIN	HOUSE OF PAIN	14	151
152	150	128	AC/DC	EASTWEST 02124 (1-90 0615-18)	LIVE	15
153	132	116	ANNIE LENNOX	DIRTY 18784 (1-90 0615-18)	DIRTY	29
154	147	119	WRECKX	ALFA 10566 (1-90 0615-18)	HARD OR SMOOTH	8
PACESSETTER						
155	155	149	GARTH BROOKS	UNIVERSITY 50857 (1-90 0615-18)	GARTH BROOKS	13
156	127	111	REGINA BELLE	COLUMBIA 53261 (1-90 0615-18)	PASSION	63
157	157	—	SUCIDAL TENDENCIES	STILL CYCO AFTER ALL THESE YEARS	117	157
158	157	105	PAM TILLIS	ARISTA 10841 (1-90 0615-18)	HOMEWARD LOOKING ANGEL	1
159	143	138	R.E.M.	WARNER BROS. 45128 (1-90 0615-18)	AUTOMATIC FOR THE PEOPLE	2
160	157	62	FUNKIEBOMB	UNIVERSITY 52171 (1-90 0615-18)	WHICH DOOBIE U BE?	27
161	133	136	DAVID CROSBY	ATLANTIC 02640 (1-90 0615-18)	THOUSANDS	133
162	156	155	BLUES TRAVELER	ALMA 0390 (1-90 0615-18)	SAVE HIS SOUL	72
163	153	—	FUGAZI	DISCOWEST 171 (PRICE OF EQUIVALENT FOR CASSETTES)	IN ON THE KILLKAT	153
164	160	—	BRIAN MCKNIGHT	WARNER BROS. 45200 (1-90 0615-18)	BRIAN MCKNIGHT	149
165	172	150	13 LORDS OF THE UNDERGROUND	POLYGRAM 01139 (1-90 0615-18)	HERE COME THE LORDS	66
166	166	157	TANJA TUCKER	UNIVERSITY 01260 (1-90 0615-18)	CANT RUN FROM YOURSELF	51
167	157	138	D.J. MAGIC MIKE	WAX 143 (1-90 0615-18)	BASS: THE FINAL FRONTIER	67
168	149	58	NEIL YOUNG	RENESE 10057 (1-90 0615-18)	HARVEST MOON	56
169	111	132	THE TRUTH	ATLANTIC 02640 (1-90 0615-18)	SYMPHONY OR DAMN	149
170	154	151	6 EXPOSE	ARISTA 10871 (1-90 0615-18)	EXPOSE	151
171	112	—	CYNDI LAUPER	ACE 50871 (1-90 0615-18)	HAT FULL OF STARS	112
172	156	141	2 BIG HEDD TDD & THE MONSTERS	CAPITOL 0430234 (1-90 0615-38)	SISTER SWEETLY	118
173	146	120	20 DIGABLE PLANETS	ACE 54174 (1-90 0615-18)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	15
174	166	143	70 T.O.C.	LAFARGE DISCOWEST 171 (PRICE OF EQUIVALENT FOR CASSETTES)	OOOOOOHHH...ON THE TLC	14
175	144	146	36 SULTANAT	MORGAN CREDE 19015 (1-90 0615-18)	THE LAST OF THE MOHICANS	144
176	161	153	72 JOHN ANDERSON	ALMA 61029 (1-90 0615-18)	SEMINOLE WING	35
177	160	148	18 WAM HALEN	WARNER BROS. 45138 (1-90 0615-18)	LIVE: RIGHT HERE, RIGHT NOW	5
178	141	99	17 CLANNAD	ATLANTIC 02400 (1-90 0615-18)	ANAM	46
179	157	162	105 BONNIE RAITT	CAPITOL 0430234 (1-90 0615-18)	LUCK OF THE DRAW	2
180	159	159	70 CYPRESS HILL	ATLANTIC 02640 (1-90 0615-18)	CYPRESS HILL	31
181	175	179	7 OFFICIE	ACE 50900 (1-90 0615-18)	HONKY TONK ATTITUDE	83
182	NEW	1	1 LUIS MIGUEL	WEA LACTA 00959 (1-90 0615-18)	ARIES	182
183	142	109	3 RUPAUL	ATLANTIC 02640 (1-90 0615-18)	SUPERMODEL OF THE WORLD	109
184	165	163	36 MADONNA	WARNER BROS. 45139 (1-90 0615-18)	EROTICA	163
185	174	172	3 GUNS N' ROSES	GUNZ 24413 (1-90 0615-18)	USE YOUR ILLUSION I	2
186	165	145	16 BLOODS & CRIPPS	DANCE 1913 (1-90 0615-18)	BANGIN ON WAX	86
187	178	156	8 MC BREATH	WARNER BROS. 45200 (1-90 0615-18)	THE NEW BREED	156
188	159	159	80 ROCK STEADY	WARNER BROS. 45200 (1-90 0615-18)	VAGABOND TRENT	159
189	118	—	2 PETE TOWNSHEND	ATLANTIC 02640 (1-90 0615-18)	PSYCHODELEST	118
190	183	194	104 ALAN JACKSON	ARISTA 10871 (1-90 0615-18)	DON'T ROCK THE JUEBOX	17
191	181	179	50 MEGAOETH	CAPITOL 0430234 (1-90 0615-38)	COUNTDOWN TO EXTINCTION	2
192	168	149	19 JOEY LAWRENCE	ATLANTIC 02640 (1-90 0615-18)	JOEY LAWRENCE	149
193	164	—	98 NATALIE COLE	ELSTERA 61061 (1-90 0615-18)	UNFORGETTABLE	1
194	167	165	12 OFF LEPPARD	MERCURY 52125 (1-90 0615-18)	AERONAUT	165
195	189	188	12 BUTTHOLE SURFERS	CAPITOL 0430234 (1-90 0615-38)	INDEPENDENT WARM SALOON	154
196	200	—	3 JOHN TEETH	ACE 45019 (1-90 0615-18)	MONTEREY NIGHTS	181
197	185	184	68 GUNZ N' ROSES	ACE 50900 (1-90 0615-18)	CLASSIC QUEEN	4
198	RE-ENTRY	90	9 GUNS N' ROSES	ACE 50900 (1-90 0615-18)	USE YOUR ILLUSION II	1
199	189	180	52 NIVHANA	ACE 50900 (1-90 0615-18)	NEVERMIND	1
200	170	181	53 ELTON JOHN	ACE 10814 (1-90 0615-18)	THE ONE	1

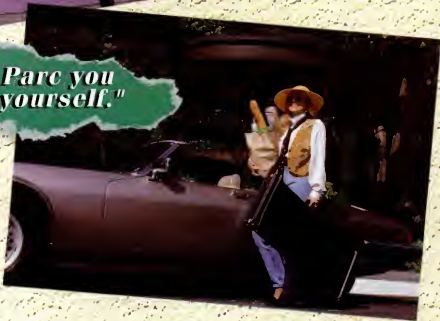
TOP ALBUMS A-Z (LISTED BY ARTISTS)

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**SUITE RATES
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NEW VISA RULES

(Continued from page 6)

published last year.

Some of the logistical problems—such as the ability of a group to include a member who has been with a band less than a year—may be solved with the final regs, due this summer. Also contributing to the irritating, but not debilitating, slow-ups is a section of the law requiring advisory consultations with the New York office of the American Federation of Musicians, which is trying to take care of the extra paperwork without extra personnel.

"I'd say we've done nearly 1,000 consultations since this went into effect last April," said the AFM's Jessica Roe. INS will kick back an application to a petitioner if the union does not provide it with an advisory.

Roe said the AFM processes the consultations as quickly as possible, but added that, under the regulations, the union has 15 days to carry out its advisory opinion. More than 95% of AFM advisories have been positive and easily dealt with, according to a source.

Under the new law, musicians and performers apply to come into the U.S. on O and P visas. Many performers or groups in the international folk or pop music area, such as reggae groups, apply for a P-3 visa, which is the category reserved for culturally unique groups.

Other pop and rock groups apply for P-1 visas (for members of internationally recognized entertainment groups) or P-2 visas (for artists in reciprocal exchange programs).

Individual "stars" apply for the new O-1 visa (for artists of extraordinary ability) and the O-2 visa is used for support staff.

Often the support staff petition is folded into the petition for the performers, according to industry officials.

However, some immigration lawyers are "shortcutting" petitions for support staff and also have used the H-2 visa, which permits a 90-day "temporary worker" visa in cases where there is a slowdown with back-up support staff paperwork. The H-2, however, also requires a 90-day waiting period, and some officials said the wait may cause petitioners extra problems.

The INS is taking comments by interested parties in consideration before publishing the final rules, sources say.

"Are there occasional slowdowns? Yes," says immigration lawyer Howard Kushner, whose clients include major rock acts. "Do things occasionally fall through the cracks? Yes. But it's part of the slowdown of the new regs."

The problem, Kushner contends, is with the legislation itself. "There's only so much the INS can do; there's only a certain amount of interpretation that can be done without going back to Congress."

A small group of Democratic lawmakers and their staffs pushed through the new visa regulations—without proper consultation from interested parties—when the huge immigration bill was passed by Congress in late 1990, sending confusion and fear of a massive slowdown throughout the industry (Billboard, June 20, 1992).

In the past year, however, officials dealing with bringing groups into the country have been able to adapt to the new rules and have been in close touch with INS and AFM officials to keep snafus to a minimum.

NEW FEMALE RAPPERS PLAY FOR KEEPS

(Continued from page 1)

These records precede full-length works due this year by such women performers as Indigo on *Da Bomb*; Mercery, Nefertiti on *Mercery*; Latifah on *Tommy Boy*; Niko D on *Def Jam*; Salt-N-Pepa on *Nik & Pepa*; Poison Peace on *Chemistry*; Mercery, Lin Que (formerly Iain) on *Columbia*; and Patra on *Capitol*.

While stylistically aligned to rap's, Patra is the first female dancehall performer on a major label. Her disc, "Queen Of The Puck," due the third week of August, will feature a collaboration with Yo Yo titled "Romantic Call."

What the releases of these female rappers have in common is

themes—everything from gangsta

dramas to discussions about sexual

politics—but most label executives

surveyed are stopping short of calling

it a new flow of product, a movement.

"Let's wait and see if they all sell,"

says Tommy Boy president Monica

Lynch.

While women always have been

involved artistically with rap, through-

out the '80s artists like Lyte, Latifah,

Rosanna Sharpe and Love have had

to struggle to reach a level of success

close to that of male rappers. They

observe cities a range of reasons for

this, from the perceived lack of call-

ing of material to sexism in the market-

place.

Elektra A&R VP Dante Ross says,

"The ladies have tended to get away

from the mainstream at the moment

more than the fellas. They tell off

because they made R&B moves.

That, however, still doesn't account

for the failure of their touch-sound-

ing first albums in a genre where a

debut artist can sell gold. Lynch

thinks sexism has something to do

with how they're fared. "Historical-

ly, there has been a consumer bias

against hard female MCs," she says.

"Most hip-hop heads aren't checking

for female MCs."

Lyte, a 16-year-old rap consumer from Brooklyn, N.Y., offers, "Girls should talk about feminine stuff. Cursing and talking like a guy... that ain't cool; it's just like a gangsta block." His two top rap purchases were Onyx's "Badadupa" and Dr. Dre's "The Chronic."

Jive's senior VP and GM Barry Weitzman, in turn, says he buys the records and dictates the taste: rap is male-dominated. There's a place for female rappers, but for them to happen they've almost got to be twice as good as a male.

Since "hardness is often what sells in rap," that plus being believable is a very difficult balance to strike for a female rapper.

In the past, only Salt-N-Pepa have been able to sell past gold. Eddie O'Loughlin, president of Next Plateau, says the secret of that crew's success is "the fact that they're feminine and standing their own ground in a male-dominated world."

curious like a sailor. Boss is far from the epitome of femininity. Of her tone, Elektra's Ross says, "She sounds like a dude. If you don't see her, you might not know she's a girl. But when you see her, you see the street like her."

But Def Jam's CEO Russell Simmons says Boss' domain extends beyond the streets. He believes she is filling a void in the marketplace and that Boss and artists like her are causing the audience for hardcore rap to expand. "A lot of the kids in Boyz n the Mood, that bought N.W.A. or AM's 'Bitch Beats Have My Money' needed a response. That's Boss' new style, Recipe Of A Ho."

But she's not the only artist that older black women are responding to "Recipe." The track is an uncompromising response to male sex habits. "It's dealing with young and adult women's themes. Young women will buy it, but it's a reality that adult women deal with."

After softening up on their second album, Lyte and Yo Yo returned with belated third albums similar to their debut. "Yo Yo and Lyte have

done solid numbers their first few weeks out," says Rudy Fortes, rap and dance music buyer for HMV's 86th Street Manhattan branch.

Later this year, Latifah, another veteran, will hand down another forceful jolt to the memory. "She's been working in the 'funk' mode" with producers Tony Dofat and S.I.D. Reynolds, says Lynch. "Black Rain," her album, which hasn't been scheduled, is like a bridge between album one and album two."

Invasion?" says Kilo. Is being produced by Cold 187 from Above The Law; Rage is part of Dr. Dre's Death Row family; and even Boss got her start on the AMG track "Mi Sista Iza Bitch" in 1989.

"Being down with someone certainly hasn't hurt these artists," says Lynch.

With the combination of sound, connections, and market climate, the new female MCs have a stronger chance for success than women rappers did in the mid-'80s, according to record executives interviewed by Billboard.

Lisa Cortes, Mercury's VP of black music A&R, feels all of the new female MCs have a "strong commercial acceptance" of "their joints are funky and deep." Karen Samson, EastWest's director of marketing, offers, "Once they reflect what's happening in the hood, the hood and beyond will support them." And Ross suggests that most people "don't care about a rapper being black, white, male, or female. They just want to see if they've got ideas and their shit's real."

P'GRAM VIDEO OANGLES GOOOLIES IN RENTAL PLOY

(Continued from page 4)

In its heyday, before Orion Pictures' Richard Dyer (Chaplin) took the rap, OHY tried to tailor policies for defectives to make them a better fit than the competition's. It succeeded in gaining the attention of the trade. Now, says one who works there, "PolyGram is bending over backward to be distributor-friendly. Their aim is to be exactly what Orion was, and I think they will get a bit more out of their customers."

One of the executives responsible for the Orion strategy, Gene Silverman, was hired in 1984 and became president this month. He replaces Joe Shultz, who reportedly will handle PolyGram's self-thru business.

"Obviously, Gene is a big part of what Orion did," the wholesaler source continues. Sonheim, formerly with Orion, acknowledges the influence; Silverman, whose appointment probably won't be announced until the July 11-14 Video Software Dealers Assn. convention in Las Vegas, did not partici-

pate in the PolyGram out-of-town meetings.

Sonheim says those who attended were "enthused to be part of the process." Here's the gist of what they learned:

- PolyGram will make a big push for sales of the back catalog of defective goods within 90 days of delivery, regardless of whether the distributor or the consumer is at fault.

- It expects to deliver at least 7,500 screeners per release to retailers to enhance title awareness.

- "We want distributors to play very, very aggressively," says Sonheim, "regardless of whether there is some potential for waste."

- Because retailers often buy from more than one distributor, Sonheim hopes to create "account status" and reduce "some of the migration."

Consumer advertising and promotion will break after street date so that stores can reap maximum benefits.

ZIGGY MARLEY'S ROOTS

(Continued from page 6)

dio's growing acceptance of such music (Billboard, June 12).

"The attitude at radio is more open to reggae music than I can remember seeing it at," says Klutch. "I hope to be enthusiastically received at 40; that the success of UB40 will pave the way for Ziggy as well."

THINKING IS EVERYTHING

However, some radio execs feel that there might be too much of a good thing going on right now. "I don't think there's enough of a focus on reggae," says Klutch, now at Hartford 40 station WKSS, points to the current glut of reggae-flavored pop. She is unsure whether the single will be on the radio as much as since "UB40 is so huge here right now. It's taken off like wildfire ... you can't play it all."

Even though reggae is traditionally the music when radio is most receptive to reggae, Klutch adds that there is a limit to how much listeners will take, even in summertime.

"I think everything," she says, adding that the fact that "Ziggy hasn't had a smash yet" doesn't help when it comes to pushing a single on the audience.

But retail, emphasis is being placed on mom-and-pop stores. "Indie retailers are very important for this project," Williams says. "That's where the traditional record supply would go to get the record. We have a college-inter marketing system, and they will be focusing on getting visibility in African and reggae stores."

Those college interns also will be called upon to help distribute a free Virgin six-song sampler featuring tracks from Marley, UB40 and Shaggy, whose debut is forthcoming. The cassette will be handed out at concerts that Virgin feels draw similar demographics as the three Virgin artists.

Additionally, the samplers will be given away on the Melody Makers tour, which hits the U.S. in August. Williams will supply the cassette to Flowers and Midnight Oil.

Assistance in preparing this story was provided by Eric Boehlert.

Laserdisc Slump Hurts Image, Results

BY DON JEFFREY

NEW YORK—A victim of the slumping laserdisc market, distributor Image Entertainment Inc. reports flat revenues and a net loss for the recently completed fiscal year.

Although Image licenses and distributes software, its problems are directly related to declining demand for laserdisc hardware. Through May 28, sales of the players in 1986 fell 46% to \$2.4 million from a year ago, according to the Electronics Industries Assn.

For the 12 months that ended May 28, Image suffered a \$16.8 million net loss on revenues of \$80.4 million, just 2.2% above last year's \$59.1 million net sales. The company posted a net profit of \$516,308 last year.

Cheryl Lee, Image's chief administrative officer, says sales were flat because strong titles were fewer in number than the year before. And, she adds, "the new on-line inventory system that was installed in January, she adds, 'There were bugs to work out. Delivery was slower. There was a backlog of orders.' But she

says, 'The system's now up and running and we hope to benefit from that with better tracking and more efficiency.'"

Profits declined because the mix of released titles changed, says Lee. There was a higher proportion of nonexclusive product, which yields lower profit margins. Image has exclusive licensing and distribution deals with such suppliers as Fox, Disney, New Line, and Playmate. Nonexclusive agreements are with studios like Warner Bros., Columbia TriStar, and Universal.

The yearly loss included a fourth-quarter restructuring charge of \$10.3 million. That included severance payments to laid-off employees and write-offs on inventory, production costs, and on unrecouped guarantees. Lee says Image decided to "deeply discount" prices on a number of slow-selling titles and that because advances and minimum guarantees were booked upfront on that product, its asset value had to be written down.

The company's strategy now is to release fewer titles, handtho those

that have high anticipated demand and profit margins, says Lee.

To a large extent, the last three months of the fiscal year included "Pinocchio," "Sister Act," and "Honey I Blew Up The Kid."

Image was also hurt last year by rapidly rising costs. While sales rose 2.2%, basic costs jumped 14.8% to \$62.9 million.

But the company believes the bad news is behind it. In a release, chairman Martin Greenwald states: "The restructuring should result in improved gross margins and reductions in selling, general and administrative expenses and amortization of production costs in the coming year." He also says he expects "a profitable first quarter with revenues of approximately \$16 million," a 60% increase from last year.

Greenwald's optimism is echoed in recent figures from the EIA. For May, laserdisc player sales are 44.4% higher than in May 1985 and the U.K. since May 1982, and the rest internationally, the bulk being sold in continental Europe. The company is expected to do worldwide sales of over \$200 million in 1986 and sales of \$600 million in 1994.

Chatworth, Calif.-based Image has an estimated 35% share of the domestic laserdisc market.

HARWARE PLOT TO CLEAR WAY FOR VIDEO FORMAT

(Continued from page 3)

among different platforms and would enable a Video CD to be played back on a range of players, including Nimbus' modified CD player system, which uses a CD-ROM drive, dedicated Video CD players, or CD-players with a full-motion-video extension.

Video CD given publishers of movie, music, and educational and training programs a large, single market for which to produce titles. However, the format does not extend to the CD-ROM drive, the company's individual computing systems, although it is anticipated that the format will be extended in the future.

The White Book standard, published by JVC and Philips in March, is based on MPEG-1 (Moving Pictures Experts Group) digital full-motion video, and has been successfully established in the professional karaoke market. MPEG-1 offers 74 minutes of high-quality video and CD-quality audio on a standard 5-inch disc.

Philippe Bouchard, general manager of Philips Interactive Media Systems, says, "Philips expects that the Video CD format will have the same impact on the video industry as the compact disc had on the music industry 10 years ago. It means that the publishers can start to produce interactive and linear products immediately."

There are 800 companies worldwide making hardware and publishing software for CD-I. By the end of this year, most of the major studios will be releasing titles. It has a growth rate of 40% with a projected market of \$30 billion by the end of 1996.

There have been a number of significant developments in the 12 months since the last Multimedia Conference, including the introduction of FMV; improvements in picture quality; the Philips Video CD deal, which will see new features released in Europe this October simultaneously with video; reduced hardware costs, with Philips 220 series below \$500 in the U.S.; and all major hardware manufacturers in key components-manufacturing territories like Korea producing CD-I hardware

and software. In addition, postproduction facilities that specialize in data compression have come down considerably in price, from \$600 a minute to \$60 a minute, facilitating the growth of software publishers.

In-Ku Kang, executive VP of GoldStar, revealed that six major consumer electronics companies in Korea were developing CD-I players and that production companies were developing software.

Julian Lynn-Evans, managing director of Philip Lynn-Evans Media UK, says that the Paramount deal is key for software development. He revealed that other Hollywood studios are set to make announcements of CD-I involvement by September of this year. "We're currently talking to all of the studios," he says. "Warner has made a stand against it, but we can expect others to make announcements by the end of the year."

WARNER OFFERING OSTRIBS EARLIER RETURN OPTION

(Continued from page 1)

purchase other goods.

While not all its members consider Warner a major issue, the National Association of Video Distributors has a strong opinion. NAVD began campaigning earlier this year for a 30-day policy, which was discussed with the studios attending the annual distributors conference in May, and the association may draft a position paper on the subject at the August board meeting.

The issue could be more by then, however. Reportedly, MCA/Universal Home Video will be ready to offer a plan similar to Warner's in time for delivery of its fall releases. An earlier agreement lowered the MCA limit to 60 days.

Wholesalers think it is only a matter of time before other studios follow Warner's lead. "Most of the majors are going this route," says one middleman.

Kirk Kirkpatrick, VP of Wax/Works/VideoWorks in Owensboro, KY, detected signs of change at the NAVD meeting. "I think the studios are aware there were 'potential benefits' to be gained. Warner, in particular, 'didn't see a problem,'" Kirkpatrick notes. MCA/Universal and Warner execu-

ments by the end of the year."

Lynn-Evans is developing and co-funding a range of publishing ventures, from kids program "Muzzy" for BBC Enterprises to an FMV version of "The New Joy Of Sex" with Reed International Books.

"Two years ago there were very few people in multimedia, the fence was quite bare in the big media domains, but now there's a lot sitting on the fence, including many of the record companies," Lynn-Evans says.

Philip Lynn-Evans Media UK, subtitled "Claim Your Money," was sponsored by Philips, Sony, Pathe Interactive, Interacti! Data Production, Coktel Video, Matsushita, and InfoLink. It covers the range of software and software figures plus a range of software publishers including Compton's New Media, SideWalk Studio, and Virgin Games.

tives were unavailable for comment by press time.

Studios generally could question about distribution terms and conditions. "We've heard nothing" regarding Warner's plans, says NAVD associate director Chris Murphy. The Billboard quote "is the first I've heard of it."

While distributors like what Warner is offering, there are caveats. The studio, for example, is not raising its ceiling on rental returns from the current 75%-1% of the total order. Studios that go the 30-day route after a title is first released thus have no cushion when Warner reprises it for sell-through six or eight months later. In effect, distributors can lose the price protection Warner affords them.

"It costs us some wiggle room," acknowledges one executive, who says he will have to be more careful than in the past in ordering Warner releases. Returns range anywhere from less than 1% to 10%, averaging about 5%, below the studio's maximum.

Just how much to purchase could be more of a problem for accounts with the HBO Video titles that Warner distributes. HBO Video releases have not had much market

Philips has launched CD-I in 16 countries in seven languages and claims to have sold 100,000 CD-I machines worldwide—40,000 in the U.S. since October 1991, 20,000 in the U.K. since May 1992, and the rest internationally, the bulk being sold in continental Europe. The company is expected to do worldwide sales of over \$200 million in 1986 and sales of \$600 million in 1994.

The cartridge that converts a "base case" player to FMV capability will be made available in Europe in October for a retail price of 130-150 pounds (\$195 to \$225). Philips research shows 80% of CD-I owners wish to upgrade.

Philips Interactive Multi-Media Assn. paints a worst/best-case scenario of 20 million/40 million CD-I players being available by the end of the century.

clout lately, and one distributor worries about being stuck with proportionately more copies—and a higher percentage—of lesser features.

"It's a small part of a 'wonderful' whole, according to Kirkpatrick. He thinks Warner has recognized the reality of the market, which discounts that rental demand for a rental is 'is virtually over' 23 weeks after it reaches the stores. Except for an occasional title that's underordered, two days after street date, it's over," says another source.

Kirkpatrick plans to spend the refunds from unsold inventory, which he thinks could be substantial, "in product that is needed, primarily at the title to headquaters, one wholesaler maintains he won't have cash in hand for two months unless 'all these things' are sold."

It may not be short enough for some, who doubt Warner can avoid the red-tape that bogs down refunds regardless of studio. Taking note of the Warner chain of command, which includes the studio, the distributor, the wholesaler, and the retailer, he says the studio's hands won't have cash in hand for two months unless "all these things" are sold.

PRODUCT PUNCH LISTS ARISTA SALES SKY HIGH

(Continued from page 1)

were in the label's previous best year. Executives at the BMG-owned imprint say they are reaping the benefits of a switch in strategy toward a more diverse roster of pop, rock, country, and R&B acts, a move that was accomplished in large measure through the use of joint ventures with top producers.

Arista has sold more than 21 million units worldwide of the movie soundtrack *"The Bodyguard,"* which topped the Billboard 200 for 20 weeks. At wholesale prices ranging from \$6-10 on cassettes and CDs, Arista could have grossed as much as \$175 million from that title alone.

"It is a phenomenon," says Clive Davis, Arista's president. "I think it's the best example of music working to propel a film and then the film working to propel the music." *"The Bodyguard"* is Warner Bros. Pictures' biggest-grossing movie of all time, internationally.

The label's other big money-maker in the fiscal year that ended June 30

was saxophonist Kenny G's "Breathless," which sold 5.5 million in the U.S. and 7 million overall. "It's just beginning overseas," says Davis of "Breathless." "I think this album will sell 10 million-15 million."

Arista, which several years ago was often associated with adult-contemporary pop stars such as Barry Manilow and Dionne Warwick, has seen its new emphasis on diversification pay off. In Arista/Nashville had a triple-platinum seller with "Brand New Man," by country duo Brooks & Dunn. The joint venture with R&B producers L.A. Reid and Babyface, LaFace Records, scored double-platinum with the soundtrack to the movie "Boomerang" and with R&B trio TLC's "Oooooohhh... On The R&B Top 10," in alternative pop. And Arista/Lennox's "Diva" sold more than 1.5 million copies.

Davis estimates Arista/Nashville and LaFace contributed \$181 million in fiscal sales in the U.S. during the past fiscal year.



LENNOX KENNY G

The moves toward country and R&B began about four years ago, fueled by two trends in pop music; according to Davis. One was the rise of producer-driven R&B releases, which led to the LaFace imprint. Another joint venture, Rowley Records, which is run by TLC producer Dallas Austin, is focusing on rap and alternative rock. It recently had the No. 1 rap single, "Head Or Gut" by the 11.

TIMELY NASHVILLE MOVE

Another trend, according to Davis, was the decline in "the song" in pop music. He says, "We decided it might be the right time to go down to Nashville, where the appetite for songs and lyrics would not go away." Arista/Nashville now has a roster of 11 acts, including Alan Jackson, Pam Tillis, Diamond Rio, and Brooks & Dunn. The label's president, Tim DuBois, is forming two new labels: the country year (Billboard 200) for 30 weeks. These will focus on contemporary Christian and Texas-based music.

Another new venture is Fox Records, a partnership between Fox Films and BMG. In the past year, Arista/Fox released the soundtrack to "Home Alone 2," a Fox film, and plans to put out a "Best Of Home Alone" album for Christmas.

Roy Lott, executive VP/GM of Arista, says of this venture, "It's a great opportunity. It gives all the labels the same benefits. If BMG had bought Fox or Fox had bought BMG."

Davis says, "Instead of buying labels and paying that multiple other cost of acquiring, you're creating joint ventures with the best creative talent."

An aggressive marketing strategy also has boosted Arista's fortunes. In

the past year, the label undertook its first intermedia, a half-hour TV program called "The Arista Gallery Of Stars 1993," which had 16 airings in December and included a commercial spot for the nation's biggest music retail chain, Musicland, and an 800 phone number for album orders (Billboard, Nov. 21, 1992).

Jack Rovner, senior VP of Arista, says, "There were dramatic increases in sales at Musicland over normal retail [while the show was aired]."

He indicates that TV will continue to be a key element of the label's marketing strategy. Arista, in discussions with the home-shopping cable networks about campaigns for certain artists, he says. Lisa Stansfield's video for "All Women" had its premiere on Home Shopping Network last year.

The successes of "The Bodyguard" and other releases and the marketing programs have made Arista the No. 2 label in album and single sales since 1993 so far, according to SoundScan, behind Warner/Reprise. Arista's U.S. market share this year is estimated at 10%.

BILLER'S OUTLOOK

Pete Jones, president BMG Distribution, says, "The market share outlook is bullish because of the continued flow of product from Arista and because of the other sources, the joint ventures."

The leadoff single from "The Bodyguard," Whitney Houston's remake of Dolly Parton's "I Will Always Love You," has sold more than 4 million copies and was No. 1 on Billboard's Hot 100 Singles chart for 14 weeks, the longest stretch for any recording.

"I've never seen a record react as quickly and massively in the career," says Rick Biscaglia, Arista's senior VP of promotion. At one time, Houston had three singles from the album in the top 10. The others were "I'm Every Woman" and "I Have Nothing."

But Biscaglia says "our best accomplishment" was the recent Exposé single "I'll Never Get Over You (Getting Over Me)," which he says worked for 28 weeks before seeing it reach the top 10 of Billboard's charts. Radio was reluctant to play this second single from the band's latest album, he says, because the first release peaked much lower than previous tracks.

For the new fiscal year, which began July 1, Arista has on tap product

from many of the more than 60 acts on its roster. This month Arista is putting out three albums: Toni Braxton's self-titled debut on LaFace hits the stores July 13; Taylor Dayne's third album on Arista, "Soal Dancing," debuts the same day; and Italian superstar Eros Ramazzotti's first U.S. release, "Tutte Storie," will be on sale July 27 (see story, page 36). Other albums set for release this year include "The Best of Aretha Franklin," the second album by Curtis Stigers, and recordings by Stanfield, Sarah McLachlan, the Burchell, Alan Jackson, and others.

Worldwide sales for BMG (Bertelsmann Music Group) for the recently ended fiscal year are estimated at more than \$2 billion. BMG is a unit of Berlemburg A.G., a privately held German media conglomerate. The company does not disclose profitability. But as Arista's Lott says, "No one's complaining about the return on investment."

Arista's previous record year for sales was 1990, when they reached nearly \$150 million.

HECTOR LAVOE DIES

(Continued from page 2)

dropped out of school at 17 and relocated to New York where, for the next three years, he fronted a few local rock bands.

In 1966 he met Pacheco, who later introduced Lavoe to trombonist/bandleader Willie Colón. Over the next six years, Lavoe and Colón gained notoriety while recording salsa standards "Che Cole" and "Abuelita." But Lavoe's sudden prosperity at such a young age led to a lifelong bout with drug addiction.

Two years after parting ways with Colón, Lavoe cut his first solo album, "La Voz," in 1975. The album was a commercial hit that helped solidify his stature as one of the premiere *soneeros*, or vocal improvisers.

"What he did-bill, he never wrote on a piece of paper," notes Pacheco. "He did it all; he was like a computer. He could go off for a half an hour doing solo things. He was amazing."

A string of hit singles followed, highlighted by "Mi Gente," "Perdico De Ayer," plus "El Cantante," the song that would become his signature evergreen and part of his sobriquet, "El Cantante de los Cantantes" ("Singer Of Singers").

BETWEEN THE BUZZES

by Geoff Mayfield

HE'S BACK: Back in May, when Billy Ray Cyrus drew bows during the release of the Academy of Country Music Awards, some industry watchers were no too eager to shovel dirt on his career's grave. Well, don't look now, but the shy boyhood idol is threatening to interrupt Janet Jackson's ride at No. 1 on The Billboard 200. His sophomore set debuts at No. 6 on the big chart, while opening atop Top Country Albums. Cyrus was the top seller for the Camelot Music web, and next week, sales impact from rickety stores could very well propel his sophomore album to the top of The Billboard 200. At the same time, traffic generated by his new album's radio boosts unit sales on his first album by more than 4%, good for a 37-30 jump.

GO FIGURE: Last week, when five new titles debuted in the top 50 on The Billboard 200, it seemed that the slate of fresh albums boosted store traffic, as the chart's unit sales jumped 10% over the prior week. This week, we again see five new titles debut in the top 50. But, despite the sales contribution offered by the 14 titles that enter the chart for the first time, The Billboard 200 suffers a 3% decline. At the same time, unit sales on Top Country Albums increase by 7%, but all of that passively comes from Cyrus, as the opening-week tally for his new "It Won't Be The Last"—which stands at more than 64,000 units—greater than the chart's unit gain... The top of The Billboard 200 offers striking evidence of the chart's soft sales. None of the top 15 titles that appeared on last week's chart shows sales increases, although two rocking albums—Stone Temple Pilots' "Core" and the multi-artist soundtrack from "Last Action Hero"—are practically even with last week's numbers. Each sees sales declines of less than half a percent; "Core" is the No. 1 seller at The Musicland Group, the nation's largest music chain.

THE R&B BATTLE: On The Billboard 200, Bell Biv DeVoe's long-anticipated sophomore set outsells the new Tony! Toni! Toné! by a 38% margin (Nos. 19 and 38). But, on Top R&B Albums, TTT has the stronger debut, at No. 5, while BBDO debuts at No. 6. The reason for the difference is that all four acts participating in SoundScan are reflected on The Billboard 200 and most of Billboard's other point-of-sale charts, but the panel that reports to the R&B charts reflects only the indie stores and chain locations that do particularly strong R&B business.

MEDIA ALERTS: It is always hard to judge how much impact television appearances have on sales when an artist's appearance falls in the same week as an album's release. Still, it is worthwhile to note that the artists who topped the highest debut on The Billboard 200 both made at least one stop on "The Arsenio Hall Show." Cyrus played June 22, his title's first day in store bins. Bell Biv DeVoe appeared Friday, June 25, and since the tracking week ends on Sunday night, that performance might help the group maintain momentum on next week's charts... Just as "Sleepin' in the Park" hit a big week at the box office, its soundtrack also enjoyed a bountiful week at music stores. The soundtrack books on No. 54, and Sony Music Distribution reports that records are strong... "What's Love Got To Do With It," the film that deplores the life of Tina Turner, moved to No. 2 last week, but the film's box office momentum has not yet trickled into a higher gear. Consequently, Turner's album, titled the same as her biopic, wins the Greatest Gainer award for posting the chart's largest unit increase.

VSDA REGISTRATION

(Continued from page 4)

if we buy store close-out inventories."

Burnside is not surprised by the skepticism. "With the kind of consolidation that is going on in the kind of insecurity fostered by all these media stories over the past year, there are people who are looking for the excuse," he says.

"But people who are looking for opportunities are who we want at the show. To some people, the glass is half empty. That's the way it is. Some people can see the opportunity in change, others can't," Burnside adds.

While Burnside and Rosenberg credit the increase over last year, they stop short of predicting record numbers. "Do I think it'll be an all-time record? I don't know about that," says Burnside, "but we'll be at least as excited what we did last year."

Exhibit space is nearly sold out for the first time since 1985. "The floor we normally use won't be sold out unless we get a mad rush, but it'll be pretty close to it. The Hilton, if it hasn't sold out by now, is down to its last rooms," says Rosenberg of the main convention hotel.

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A glance ahead at Billboard Specials

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ISSUE DATE: JULY 17
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POPULAR UPRIISINGS

ISSUE DATE: JULY 24
CLOSED

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13

AUDIO BOOKS

ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

MERCURY ARTISTS

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

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The Billboard Bulletin....

EDITED BY IRVY LICHTMAN

OLD BLUE EYES BACK ON CAPTIVIT?

The Capitol Years may return for Frank Sinatra, Bulletin hears. The word is that Sinatra has been laying



SINATRA

down tracks at the label's Hollywood studios for a new album with some "friends" aboard, including tenor Luciano Pavarotti. Before forming Reprise Records in 1960, Sinatra received a flagging career in the '50s as the king of swingin' and romantic pop on Capitol, his label for most of that decade.

CORNISH, CROWN EXIT PUB POSTS

Two key publishing executives, Marvin Cohn and Colin Cornish, have left their posts. Cohn will be reassigned in the Sony Music setup after his departure as head of Sony's U.S. music publishing interests, where Richard Rowe has just been named overall domestic and global chief in New York (see Executive Turntable, page 7). ... Eighteen months after being brought in from Australia to run PolyGram's music publishing interests in the U.S., Cornish has left the company. U.K.-based David Hockman, CEO of PolyGram International Publishing, who has been in the U.S. to seek a replacement, wouldn't comment on the development, other than to say he "wasn't close" to naming a successor. Cornish, who previously

headed the company's Australian setup, was not available for comment.

WORLD OF WIMBLEDON

World Of Music, Art & Dance, Peter Gabriel's festival combining several forms of entertainment, is coming to the United States for the first time in September. The three-week tour, which will feature Gabriel, Crowded House, and several other bands, as well as many nonmusical attractions, is booked by William Morris Agency.

REPUBLIC, CTW KID VIDEO TIES

Republic Home Video has made an eight-year licensing deal with the Children's Television Workshop to develop a kiddie line, with the first titles due in stores Oct. 13. First three titles are "Ghostwriter" (\$14.98), "The Lion, The Witch And The Wardrobe" (\$12.98) and "Basil Hears A Noise" (\$12.98).

DR. DRE SUMMER TOUR DELAY

The Dr. Dre summer tour, also featuring Snoop Doggy Dogg, Run-DMC, Boss, Xzibit, and Goto Boys, has been postponed for at least one month. According to L.A. City Attorney Ted Goldstein Jr., Dre is serving a 30-day sentence under house arrest, monitored by an ankle bracelet. He was sentenced June 2 after pleading no contest to a battery charge from May 5, 1992. The tour, one of the first hardcore rap bands in years, was booked into venues where capacities ranged from

4,300 to 22,000 and was scheduled to begin Friday (9) in Toledo, Ohio.

KRONOS FIELDS COLUMBIA U.K. IND

A left-field candidate has landed the job as U.K. managing director of Columbia Records: Kip Kronos, longtime manager of, among other acts, the Outfield, which was signed to the label's U.S. counterpart in the '80s when their "Play Deep" album hit double platinum. Another new recruit at Sony Music in London is Mick Clark, who is joining in a top A&R capacity. He previously headed Virgin's 16 label in the U.K.

AN XTRA-VISION FOR 'BUSTER'

Irish eyes may smile on Blockbuster Entertainment. The Fort Lauderdale, Fla., chain reportedly is looking into the purchase of a controlling interest in Xtra-Vision, Ireland's largest video retailer, with 129 stores and a 50% market share. The biggest block of stock is held by finance company Cambridge, which wants to sell its 48% stake, worth about \$2.2 million. Blockbuster is said to be one of three parties expressing interest. ... In another home video development, Wendy Moss has resurfaced at Sony Music's Sony Wonder division, where sources say she will handle the Nickelodeon Entertainment line of prerecorded cassettes. The Sony-Nickelodeon deal had been announced earlier. Moss is an experienced kid-video marketer, earning her stripes at Hi-Tops Video and Hanna-Barbera.

Charting Women; Mercury Heats Up

"WEAK" IS STRONG enough to depose Janet Jackson after an eight-week stay at the top of the Hot 100. SWV gamers its first No. 1 hit and returns the RCA label to the chart summit for the first time since June 1988, when Rick Astley's "Together Forever" was No. 1. That keeps RCA firmly in second place as the record label with the most No. 1 hits of the rock era, with 52. Columbia is out in front with 74 and Capitol is in third place with 50.

"Weak" is the 33rd song by a female group to be No. 1 in the rock era—that's out of 518 chart-topping singles since "Rock Around The Clock" by Bill Haley & His Comets. While "Mr. Sandman" by the Chordettes was No. 1 in the closing days of 1954, the first "girl group" to have a No. 1 hit in the rock era was the Shirelles, with "Will You Love Me Tomorrow" in 1961.

The '80s was a great decade for female groups: They accounted for 20 No. 1 hits during that 10-year period. Diana Ross & the Supremes were responsible for 12 of them, and aside from the Shirelles, the other girl groups reaching the top of the Hot 100 during the '80s were the Marvelles, the Crystals, the Angels, the Dixie Cups, and the Shangri-Las.

There were only four chart-toppers by female groups in the '70s. The Honey Cone, Labelle, Silver Convention, and the Emotions all visited the chart summit.

The same number of songs by female groups went to No. 1 in the '60s: two by the Bangles and one each by Bananarama and Exposé.

Female groups may be making a comeback. Halfway through the fourth year of the decade, there have already been five girl group No. 1 hits. Wilson Phillips is responsible for three of them, Sweet Sensation had one,

and now SWV has risen to the top.

SOME GAVE MORE: Want to know what the weather looks like across the country? You could turn to the color weather map in USA Today, or take a look at The Billboard 200, where it must be summer, because the Mercury is rising.

Mercury Records, a label that dates back to 1946, has a very hot week with three of the five highest new entries, including the Hot Shot Debut of Billy Ray Cyrus' second album, "It Wasn't Be The Last" enters at No. 1 on the Top Country Albums chart; it debuts at No. 1, Cyrus' first album, "Some Gave All," also was the highest debut on The Billboard 200 when it entered the chart at No. 4 exactly 13 months ago. That album rises seven points to No. 30 this week and moves back to No. 2 on the country chart, giving Billy Ray a comeback on the top two positions.

Mercury's other debuts are "Sons Of Soul," the third Tony! Toni! Toné! album on the Wing subsidiary, and "Elemental," the first Tears For Fears album without Curt Smith. Roland Orzabal, who perhaps should now be known as Tears For Fear, enters at No. 45.

The Mercury should continue to rise with albums due from John Mellencamp and Oleta Adams before the summer is over.

The other high debuts are "Hootie Mack" from Bell Biv DeVoe and "Mi Tierra" by Gloria Estefan.

THE PETER PRINCIPLE: What are the odds of this happening again? "I'm Gonna Be (500 Miles)" by the Proclaimers is No. 18 with a bullet. It was produced by Pete Wingfield, the man who recorded "Eighteen With A Bullet."



by Fred Bronson



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